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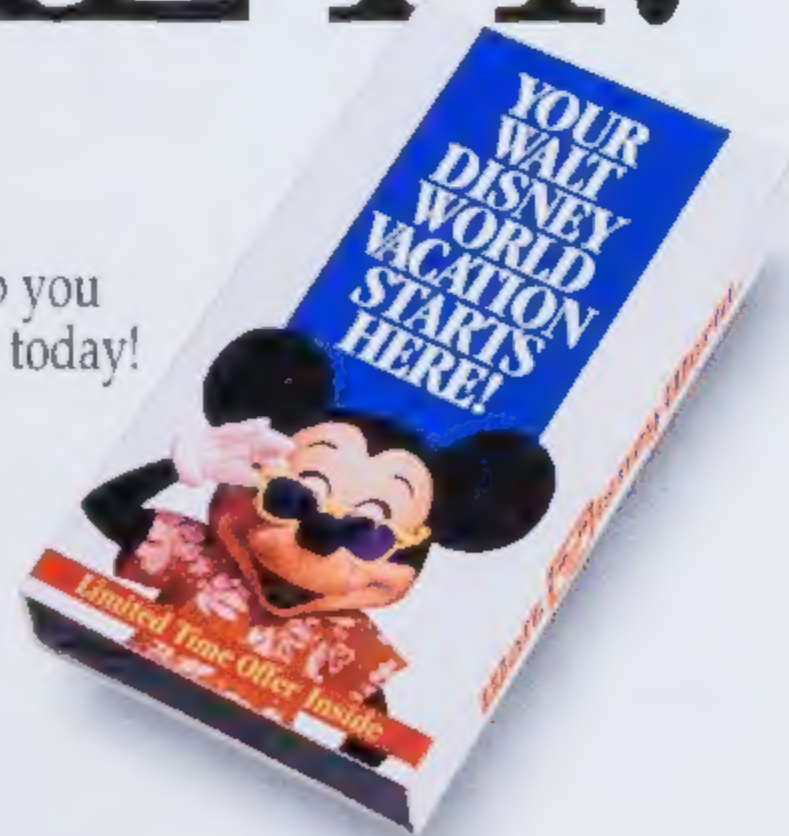
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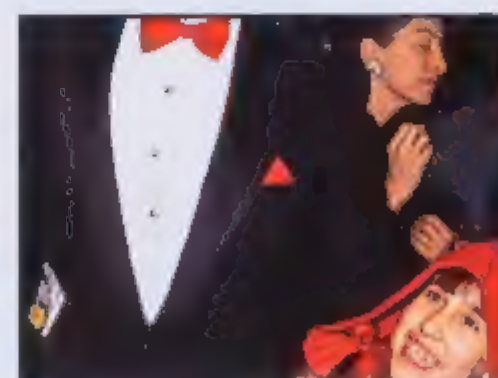
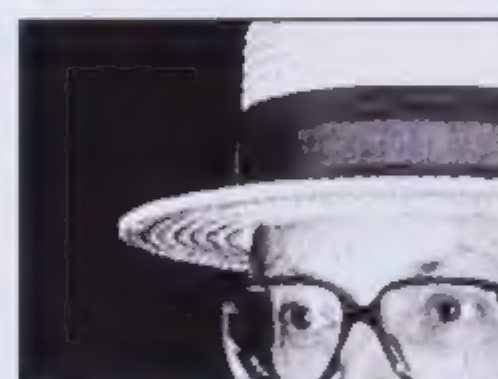
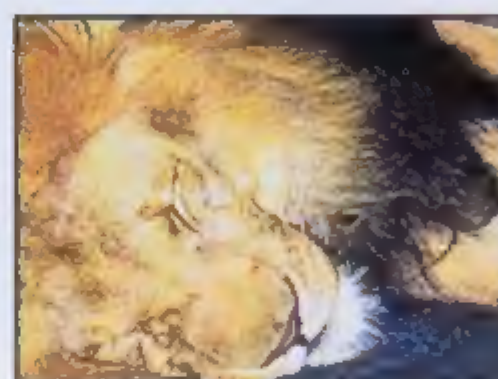
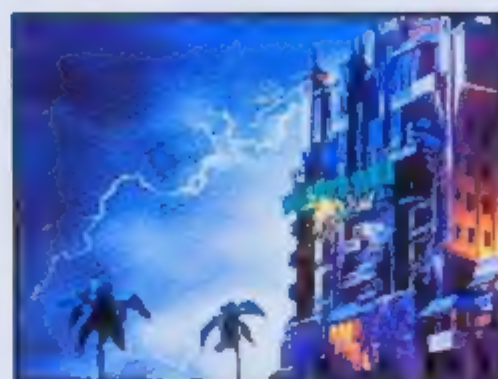
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By Anne K. Okey

Noted as "the best-kept secret at the Disney-MGM Studios," Mama Melrose's Ristorante Italiano is straight out of Little Italy40



ON THE COVER

A crumbling hotel where decrepit hallways echo the screams of past lives and dilapidated rooms host only spectral guests, is your first stop on your way to *The Twilight Zone Tower of Terror*.

The Disney-MGM Studios at Walt Disney World will soon be offering these new "accommodations" to enterprising guests stouthearted enough to brave the decaying walls and ghostly images, the inevitable ride in a shuddering service elevator and, finally, the horrifying plunge from the 13th floor.

The once-stately Hollywood Tower Hotel, gateway to The Twilight Zone and home of the dreaded *Tower of Terror*, looms over a new "land" to be opened this summer—Sunset Boulevard, a right-hand turn just past Mel's Garage on Hollywood Boulevard. Among the Hotel's less sinister neighbors are shops specializing in movie lore and vintage character toys, a ranch market with fresh fruits and vegetables, and the new-and-improved "Theater of the Stars."

Now, if only those noisy hotel guests would stop that incessant screaming...

Photography by David Roark and Eric Pappleton



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Editor—Anne K. Okey
Contributing Editors—Nick Paccione,
Lori Wildrick
Art Direction—Korobkin + Associates
Designer—Patrick Hardy
Print Production—Gail Peacock
Advertising Manager/Financial
Manager—Valerie Barnes
Business Manager—Lisa Hiatt
Circulation Manager—Kitty Comer
Editorial Assistant—Annie Jeung
Intern—Paul V. Molles
Contributors—Patrick Alo, Karen Knapp,
Robbie Pallard, Steve Rogers, Kristen
Simpson, Nancy Swistok

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► REMEMBERING WALT ◀

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By Jim Fanning

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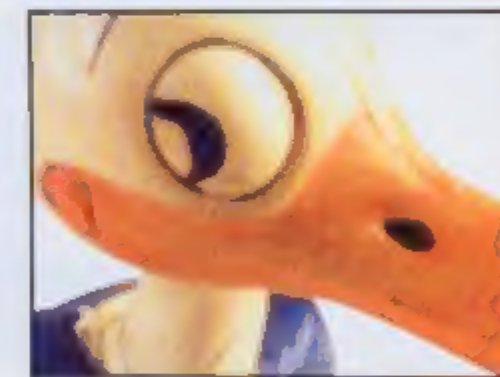
By Kerry Smith

When Florida entrepreneur Henri Landwirth decided he wanted to help terminally
ill children realize their dreams, he turned to his high-powered neighbors for
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Duck Hunting for Collectibles

By David Lesjak

Since Donald's spectacular debut 50 years ago, he has been the target of many a
Duck-hunting collector. These are just a few of their favorite things54



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ANTICIPATING ROMANCE

the centaurettes promenade and preen, each one reflecting a special moment of beauty and elegance. Knowing there's enchantment in the air, the eager cupids hover nearby.

In the lush and stylized *Pastoral* sequence from *Fantasia*, Walt Disney combined art deco design, the art of animation, and the music of Beethoven's Sixth Symphony to bring the mythological centaurettes to life.

And now, the style and grace of these beautiful half-human, half-horse creatures have been captured in the Walt Disney Classics Collection of fine animation sculptures.

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EDITOR'S NOTES



Just one short month after our last issue went to press The Walt Disney Company experienced the traumatic loss of President and Chief Operating Officer **Frank G. Wells**, the man who with Michael Eisner effected the dramatic turnaround of our company a decade ago. Frank, an enthusiastic adventurer in both his personal and professional life, perished in a helicopter accident in the Ruby Mountains in northeastern Nevada. On April 11, a memorial tribute to Frank was held at The Walt Disney Studio in Burbank. On page 12 we start out this issue with some memories of Frank shared by his friends at that service.

Although Frank is gone, the projects he was intimately involved with continue. On April 18, "Beauty and the Beast" successfully made the leap from animated film to bona fide Broadway hit when "Beauty and the Beast: A New Broadway Musical" debuted at the Palace Theater. With the help of photographer Raoul Gatchalian and Brian Moore, our escort from the Boneau/Bryan-Brown Agency, we are able to bring you an on-the-spot report of this milestone event. We caught it all—from the arrival of the star-studded audience to the celebratory cast party. We even went backstage to get a behind-the-scenes look at what happens before the curtain goes up on "Opening Night on Broadway."

During my stay in New York (my first ever—great city!), I had the opportunity to visit the ever-expanding offices of our book publishing arm, Hyperion Publishing. Publisher Bob Miller and Publicity

Director Lisa Kitei gave me an overview of this burgeoning division which will be featured in an upcoming issue of *The Disney Magazine*.

The terrified faces you see on our cover could be yours—if you think you're brave enough to try out the newest creation of our Walt Disney Imagineers. Even as you read this, *The Twilight Zone Tower of Terror* is getting closer and closer to its opening day at the Disney-MGM Studios at Walt Disney World. In no time at all, unsuspecting guests will be invited to try out its possessed elevator that insists on plummeting from the 13th floor—taking passengers on the ride of their lives. If you really need another thrill in your life, stop by some time next summer. Your next stop could be—The Twilight Zone.

Also coming up this summer is Walt Disney's 32nd animated feature, "The Lion King." "The Makings of a King," by Ryan Harmon, introduces you to the stars of this musical coming-of-age story, and the fearless animators who tamed them for the silver screen.

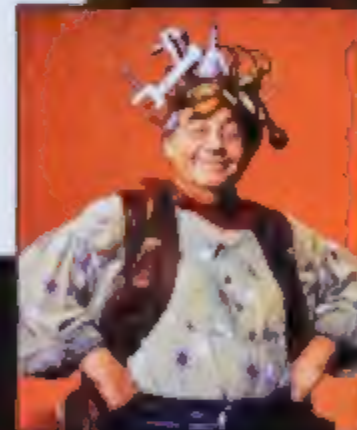
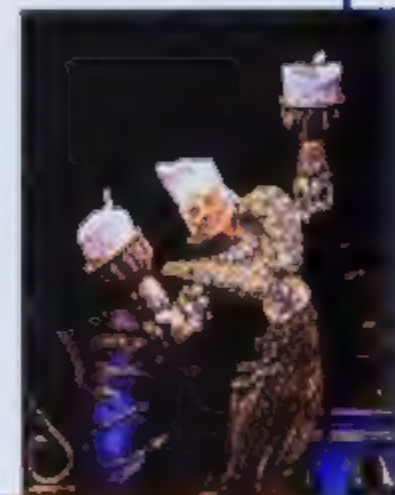
Disneyland in California is getting a new attraction, too. Scheduled to open in spring 1995, *The Indiana Jones Adventure* is well on its way. It all began when Dr. Jones stumbled on a discovery behind the *Jungle Cruise* in Adventureland, which led to the astounding news—"Ancient Temple Unearthed at Disneyland." Now if only the intrepid explorer can keep curious guests from looking into that Forbidden Eye...

For those of you who may not know, on June 9, Donald Duck celebrates 60 years of stardom. We have three articles that chronicle some aspect of Walt's feisty fowl. For *Suitable for Framing*, Robyn Flans takes a "Sentimental Journey with Donald" and a few of the animators and cartoonists who know him best. Collector David Lesjak traces Donald's history and some of the more desirable "Ducktifacts" in "Duck Hunting for Collectibles." And, finally, Jim Fanning interviews that indomitable "Duck Man," Carl Barks to find out about "Donald's Biggest Fan."

We have a very special article in this issue—about a man who built a kingdom for terminally ill children. With a little help from his Florida neighbors, Henri Landwirth is doing his best to "Give Kids the World." The real world is lucky that people like Henri exist.

Our fall issue is already filling up with more new projects, attractions and ideas from every area of The Walt Disney Company. Watch for it around the first of September.

—AKO



Brian and me outside the Palace Theater after our backstage tour where we talked with the performers who brought "Beauty and the Beast" to life on Broadway.—AKO

The animators of "The Lion King" present their creations in "The Makings of a King" for our special feature.



WALT DISNEY PICTURES
PRESENTS
THE
LION KING



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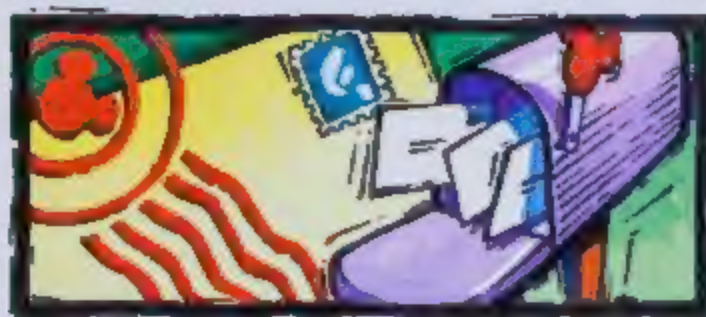
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MAILBOX



I'm curious...Does the Disney family still own Walt and Lillian Disney's California home that had the half-mile train track around it? If not, what happened to Walt Disney's train that he had built for that track?

Linda Penn
Wilmington, DE

The Disney family has long since moved from the house that was once home to Walt's "Carolwood Pacific Railroad." Today, the train's engine, the "Lilly Belle" (named for Lillian, of course), is on display at the Disneyland Railroad Main Street Station. It is on temporary loan from Lillian. The rest of the train, which is still owned by the family, is somewhere in storage.



The "Lilly Belle" on display at Disneyland (top), and at home with Walt.

In Imagineering question: The famous "Ballroom scene" at Disney's *Haunted Mansion* attraction is without question a great illusion. I believe the same technique is also used at *Backstage Magic* and *Horizons* at Epcot. O.K., Ryan Harmon and David Mumford have told us it's not done with holograms ("Did You Hear the One About...," Spring '92). Since

they don't want to let the mouse out of the bag, I won't either. But, what I'd like to know is who was the Imagineer that first conceived this ghostly idea that is stunning in its effect yet brilliant in its simplicity?

Joseph M. Dieter, Jr.
Baltimore, MD

Walt Disney Imagineer David Mumford solved this mystery for us:

Master Disney Illusioneer Yale Gracey was the Imagineer credited for bringing the transparent ghost effect to the Disney attractions. Yale began his career with the Walt Disney Studios back in the late 1930s. He worked as a layout artist and background painter on many Disney films, including "Pinocchio" and the Donald Duck short "Trick or Treat."

In his spare time, Yale liked to "tinker" with little inventions and gizmos. In the 1950s, Walt

invited Yale to become an Imagineer, and create special effects for Disneyland attractions. Working closely with Yale was Imagineer Rolly

Crump (Disney News, Spring 1993, "Museum of the Weird").

Magic historians have pointed out that a variation of this invisible ghost effect was actually used by 19th-century magicians in their stage acts.

The reader is correct in his observation that the effect is used in other attractions besides the *Haunted Mansion*. For example, the effect helps to make the Blue Fairy disappear in *Pinocchio's Daring Journey*. And look for an exciting new use of the effect in *The Twilight Zone Tower of Terror* opening at the Disney-MGM Studios this summer.

I wanted you to know just how special and magical Walt Disney World is! During our August 1993 visit, I planned an engagement to my girlfriend, Nancy, at Epcot during a dinner at Alfredo's in the Italy pavilion. She, of course, said "Yes!"

The concierge at the Polynesian Resort and the staff at Alfredo's were so helpful and accommodating that it made memories we

will always cherish.

Red roses were brought to our table, courtesy of the concierge, and at "the big moment," the strolling musicians sang "Bella Notte" from "Lady and the Tramp."

Walt Disney World is truly a place where all of your dreams can come true!

Gary Duchnowski
Paterson, NJ

We are planning a week-long visit to Walt Disney World in April, and decided that we really wanted to get our "money's worth" by encouraging our children to anticipate and plan for the vacation.

We purchased a Disney calendar, and along with pictures cut from Disney catalogues and advertisements, created a "Countdown to Disney" poster. Each day, either Jack, 10, Kate, 8, or Patrick, 5, crosses off yet another day on the way to Disney World. The calendar has encouraged lots of conversations about each child's "dream day" at Disney World.

We imagine that the excitement will continue to grow right up until we board the plane, land in Florida, and finally make it through the turnstiles into the Magic Kingdom!

Jay and Karen Swoboda
West Kingston, RI

Another good idea that could easily be used by other families planning Disney vacations! By the time this issue of *The Disney Magazine* comes out, your dream vacation will be a memory—a wonderful one, we trust.



The Swoboda kids mark off another day toward their Walt Disney World vacation.

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In the Spring '93 issue I was reading "Crafting a Cast of Characters" and a question came to mind. I was very interested in seeing how they constructed the presidents for the *Hall of Presidents*. The *Hall of Presidents* has always fascinated me, so any information on this attraction will really make my day.

Christine M. Bouchard
Lake Ronkonkoma, NY

How about some information on the newest addition to The Hall of Presidents—President Bill Clinton? President Clinton became the first living president with a speaking role when the attraction was revamped last fall. In earlier productions, only the figure of President Lincoln spoke, while the others were limited to subtle movements.

Mickey adorns fish and a friendly pup.



President Clinton's part, recorded by him at the White House, speaks of America as a "symbol of freedom and an inspiration to people around the world."

Could you tell me what was the first Disney song to win an Academy Award, from a Disney movie, and how many have they won till now?

Debby Roskam
Sandy, GA

The first song from a Disney film to win an Oscar was "When You Wish Upon a Star" presented in 1941, from "Pinocchio" (1940). Since then, there have been six more winners: "Zip-A-Dee-Do-Deah" in 1947 from "Song of the South" (1946); "Chim Chim Cheree" in 1965 from "Mary Poppins" (1964); "Under the Sea" in 1990 from "The Little Mermaid" (1989); "Sooner or Later" in 1991 from "Dick Tracy" (1990); "Beauty and the Beast" in 1992 from the animated film (1991); "A Whole New World" in 1993 from "Aladdin" (1992).

Recently the physical education teachers at Sandown Central School in Sandown, NH, set up a program to promote good health and physical fitness. The children were going to "walk" from Sandown to Disneyland by recording the number of miles they walked at home and school on a chart until they reached their goal of 3,067 miles.



Potato dug on our ranch. Nothing added but the black dots for eyes. Mickey is everywhere!

Margi Farquhar
Redlands, CA

To celebrate their accomplishment, January 5, 1994, was declared Disney Day at school. The children enjoyed a delicious Disney cake as well as dressing in Disney shirts, Mickey ears and hats. One of the fourth grade teachers even dressed up like Snow White.

As a parent of two children in the school, the PTA secretary, and a Disney fanatic, I wanted to bring this project to your attention in hopes you would publish something about it in your magazine.

Joanne Passanisi
Sandown, NH

Thank you for sharing a unique idea for promoting physical fitness to children. It sounds like everyone had a good time. Perhaps some other schools will be inspired to try a similar "jaunt."

Update: United Kingdom Disneyana Club to Hold First Meeting

Thank you for mentioning my new club in *The Disney Magazine*. You must have an enormous world-wide circulation. I have received enquiries not only from America, but from within the UK (which seems a somewhat circuitous route), Holland, Germany, and EVEN JAPAN!

We will be having our very first Club Meeting in the UK the weekend of 30/31 July, in London, and if any of your readers have a holiday booked in England at that time, they are most welcome to join us. They can write to me for further information: Magical Moments & Memories, 31 Rowan Way, Exwick, EXETER Devon EX4 2DT ENGLAND.

Sue Langabeer
Founder and Club Director,
Magical Moments & Memories

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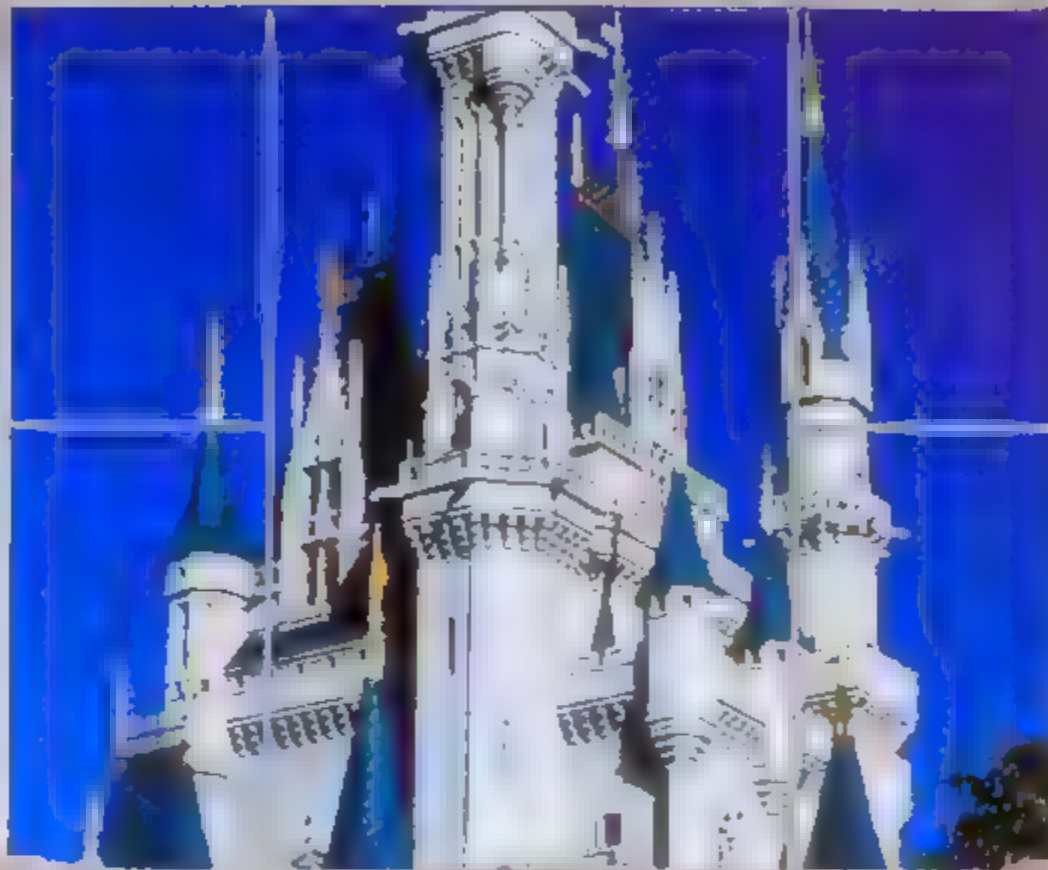
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FRANK G. WELLS

In Celebration of an Extraordinary Life

By Anne K. Okey

Monday, April 11th, 1994, it was not business as usual at The Walt Disney Company headquarters in Burbank, California. In fact, there was virtually no business at all. The Studio was closed and flags flew at half mast in memory of president and chief operating officer Frank Wells, who had perished in a helicopter accident on Easter Sunday. Any activities that were taking place were in preparation for the memorial tribute that would be held that afternoon.

At 4:00 p.m., with more than 2,000 friends and colleagues jamming Stage 2 on the lot, Michael Eisner opened the service.

"There are some griefs that have to be shared," he began. "Likewise, there are joys that must be shared. We all share the joy of having known Frank. That is why we are here today—to pay tribute."

Frank Wells was born in Coronado, California, on March 4, 1932. He earned his B.A. at Pomona College, graduating Phi Beta Kappa. From 1953 to 1955 he attended Oxford University as a Rhodes scholar in jurisprudence, completing his education with an LL.B. degree from Stanford University.

During his law career, Frank concentrated on the field of entertainment for 10 years before joining Warner Bros. in 1969 as vice president-West Coast. In

forced him to turn back short of the summit), was chronicled in *Seven Summits*, which he co-authored.

In 1984, Frank was asked by longtime friend Roy E. Disney to join Michael Eisner in the two top positions at Disney—thus initiating one of the most productive decades in the Company's history.

In 1989, Frank, a passionate environmentalist, and his wife Luanne created Environment Now, an organization

"He was not a suit...He was an adventurer...He was able to take the risk."

Michael Eisner

dedicated to addressing a wide variety of environmental problems and issues. One of Frank's ongoing crusades was in the area of alternative-fuel vehicles. His own electric car—a 1986 converted Fiero—was a familiar sight around the Disney lot.

Frank even went so far as to co-sign a loan to enable a Walt Disney Imagineering employee—whom he had never met—to purchase his own alternative-fuel car.

"He just wanted to thank me for having the initiative to buy the car," explains Robert Sandoval. "He was...at the forefront of trying to create change."

A man of diverse talents and seemingly limitless interests, Frank Wells counted among his friends an amazing array of accomplished individuals. And many of them were there in Stage 2 to share the joy—and their loss—of an extraordinary man.

"He rose to the heights of a profession. Then he did what few people would do. He stopped," said Robert Redford, recalling Frank's mountain-climbing quest. "He wanted to tend to his soul."

Clint Eastwood, who had been

with Frank for that final ski trip, recalled his friend's exuberant rendition of his favorite song, "Hey, Jude," and remarked on Frank's competitive nature. He smiled as he recalled Frank's insistence that a certain contract negotiation be settled on the tennis court—"I knew I was in for the tennis match of my life!"

Eastwood noted, "He was interested in everything and he was fiercely competitive." He summed up his sorrow with a simple "I'll miss you, pal."

Michael Eisner will miss him, too, as he remarked that in the last 10 years he spoke with Frank on a daily basis more than with any other person.

"Over those 10 years, we never had a fight, never had a misunderstanding," he said. "He was not a 'suit'...He was an adventurer. He was a sounding board who was able to take the risk."

Candice Bergen read Frank's favorite poem, "If," by Rudyard Kipling. Frank's older son, Briant, appeared briefly and younger son Kevin shared a letter written by his father for his 18th birthday.

Rick Ridgeway, who co-authored *Seven Summits*, noted of Frank's adventures, "It was not about taking risk. It was not about challenge. It was about embracing change."

Remarking on the tremendous impact the Eisner-Wells team has had on the once-flagging company founded by his uncle and father, Roy E. Disney said that he still had the impulse to pick up the phone and call Frank. "I think there's one thing I really want to say to him, and that is, Frank, thank you."

Michael Eisner announced that The Walt Disney Company was establishing the Frank G. Wells Award, which will be given to an individual outside the teaching profession who is a teacher by example. The Award will be presented with the annual Teachers' Awards.

"There's one thing I really want to say to him... Frank, thank you."

Roy E. Disney

1973 he was named president, and in 1977 was appointed to the added post of co-chief executive officer.

In 1981 he left the corporate world behind to fulfill a dream he'd had since 1954—to climb the highest mountain on each of the seven continents. His year of successes (six), and one near-success (bad weather on Everest

(Top) Frank was noted for his unusual entrances to Employee Forums, (center) Roy E. Disney presents Michael and Frank with their Five-Year pins; (bottom) chauffeuring at the Employee Christmas Party at Disneyland.



NEXT STOP...

THE TWILIGHT ZONE TOWER OF TERROR



By David Fisher

Halloween night, 1939. The place: The Hollywood Tower Hotel, elegant gathering place of the movie industry elite.

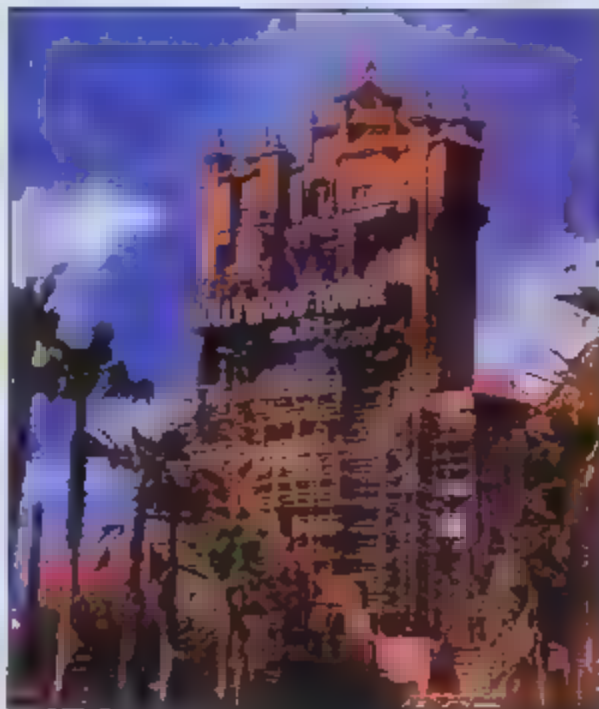
The evening's activities are in full swing, undeterred by a freak storm that has suddenly swept across the Hollywood Hills. Nasty weather is not enough to keep the cream of movieland society from completing its appointed social rounds. As bolts of lightning rip and crackle across the darkened sky, a steady stream of limousines pulls up to the entrance of the 12-story hotel, depositing a Who's Who of the silver screen at the doorstep of the city's most glamorous hotel.

An attractive young couple, two rising stars in the Hollywood galaxy, enter one of the hotel's opulent elevators. A bellhop, struggling under the unwieldy weight of their bags, is with them. Also boarding is a small girl in blond curls and frilly dress, a child star accompanied by her governess.

As the doors close on this dis-

parate group, a bolt of lightning lights up the night, striking the building with a force that will change forever the fortunes of the Hollywood Tower Hotel and its five unsuspecting elevator passengers...

Over half a century has passed, and now The Hollywood Tower Hotel is opening its doors for the first time since



that fateful night, inviting guests to enter the decaying building and draw their own conclusions about the legendary "Tower of Terror." But visitors should be forewarned: perhaps the real answers to this legend can only be found in...The Twilight Zone.

If this sounds like an episode of "The Twilight Zone," it is—and it isn't.

"A lot of people have told me they don't remember an episode about an elevator," says Walt Disney Imagineering (WDI) Show Writer Michael Sprout who, in the course of researching the show saw every episode at least once. "And they're right. This is a 'lost episode,' no one has ever seen it before."

"This attraction," of course, refers to *The Twilight Zone Tower of Terror*, the newest and most unusual thrill adventure at the Disney-MGM Studios at Walt Disney World in Florida. The title pretty well sums up the experience: Guests enter an abandoned, aging hotel with a mysterious past, board a service elevator and end up transported to the Twilight Zone. Except that the Twilight Zone has never before felt quite so personal.

"The great thing about this is that guests are involved," says Eric Jacobson, WDI Executive Designer. "They get the chance to see themselves as playing a part in an episode of the show."

Some may not be so excited about that notion—especially after they discover that this particular episode includes a terrifying plunge down an elevator shaft.

The Series

There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space and timeless as infinity. It is the middle ground between light and shadow, between science and superstition, and it lies between the pits of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call The Twilight Zone.

For five seasons and 156 episodes, from 1959 to 1964, Rod Serling and that music ("do-do-do-do, do-do-do-do, preferably in high pitch") opened television's strangest and most imaginative show, immediately placing more than 18 million viewers on the edge of their sofas and easy chairs. And since that time, millions more have enjoyed the program in syndication and in a curious phenomenon known as a "Twilight Zone" Marathon, during which a local TV station gives over its entire broadcast day—usually a holiday such as the Fourth of July—to Serling and his extraordinary cast of characters and their extraordinarily convoluted tales.

"The Twilight Zone" has remained so popular that it has been turned into a motion picture in 1983 (with such top-drawer directors as Steven Spielberg and Jon Landis contributing segments), was resurrected with all new shows for a brief time on CBS in the late 1980s, and has now been reincarnated as a permanent attraction at the Disney-MGM Studios.

Perhaps the success of "The Twilight Zone" can be traced to its simple premise: Ordinary people thrust into extraordinary circumstances. Everyone knows or can relate to the frazzled advertising executive who wants to go home

again ("Walking Distance," 1959), the mild-mannered bank teller who wants nothing more than some peace and quiet so he can read his books ("Time Enough at Last," 1959), a college professor who has been given the gift of

elevators and, ultimately, The Twilight Zone.

"What we've tried to do is re-create the look and feel of "The Twilight Zone" show, says Sprout. "The tone, atmosphere, everything is meant to make you feel as if you've actually stepped into an episode. You're the one experiencing what it's like to go into The Twilight Zone."

That experience starts with The Hollywood Tower Hotel itself, a crumbling yet still stately landmark at the end of Sunset Boulevard. Guests enter the lobby and, aside from a layer of dust and the patina of age, it looks exactly as it was on the last night the hotel was open. Steamer trunks and suitcases sit by the front

desk, letters are in the guest mailboxes, keys are in the room slots, martinis sit half full on tables, and a lobby card announces the evening's entertainment in the "Top of the Tower" lounge on the 12th floor.

But there is something horrifyingly wrong with the lobby elevator. A sign proclaims it "Out of Order"—and for good reason: the doors hang crooked in the opening to the



As you enter the library the long-dead TV set suddenly flashes to life with a lost episode of "The Twilight Zone."

immortality ("Long Live Walter Jamison," 1960), and a salesman recently recovered from a nervous breakdown who swears he sees something on the wing of the plane ("Nightmare at 20,000 Feet," 1963).

The Attraction

The Twilight Zone Tower of Terror goes one step farther than the television show. Watching the terror on TV is a vicarious experience. Viewers sit in the comfort of their own homes and watch someone else live the nightmare that is at the heart of every episode.

At The Tower of Terror, there's no such comfort level. You are actually part of the show. In this "episode" you are the character trying to figure out what happened to those five unlucky guests more than 50 years ago. Your investigation leads you to a most unusual bank of



You can check in any time you want.



On your tour of the hotel you could encounter these glamorous guests.

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Show Producer Laine Akiyama (second from left) reviews plans with other Imagineers while the still-scaffolded Hollywood Tower Hotel looms in the background.



One reason is that the video actually features a brief appearance by Serling, who died in 1975.

"Trying to fit Rod Serling in was one of the greatest challenges we had to face," says Sprout. "But we knew we couldn't have an episode of 'The Twilight Zone' without him."

That included not only hearing him, but seeing him as well.

"I ended up watching episodes of the show just to watch Rod," says Sprout. "I thought we could really find the right moment when he wasn't referring to anything specific to that particular episode. He also has to be in front of a neutral background so we could just slot him in as part of our episode."

That moment came in "It's a Good Life," a 1961 episode about a little boy who could change things just by using his mind. Serling begins that episode by saying, "Tonight's story on 'The Twilight Zone' is somewhat unique and calls for a different kind of introduction. This, as you may recognize, is..."

So seamless and effective is the insertion, though, that even knowing this much, the hardest "Twilight Zone" aficionados will be hard-pressed to figure out what's original and what's not in the video.

(The video, by the way, is directed by Joe Dante, who also directed a segment for the 1983 "Twilight Zone" movie.)

But the picture on the TV screen is just the beginning. The real experience of this "lost episode" begins when the guests step aboard a rusting service elevator in the boiler room of the old hotel.

"Our effects people really outdid themselves on this attrac-

tion," says Akiyama. "There are things here that I still marvel at."

Among the marvels: a disappearing hotel corridor; the spectral image of a group of guests—missing from the hotel for over 50 years; and a visit to the 5th dimension—

where the nature of reality itself is in question.

By far the wildest effect of them all, of course, is the dreaded plunge from the top of the Tower.

"You can see ■ all. Nothing's hidden," says Akiyama, who seems to have survived her first trip. "When you're in the 'elevator,' looking through an open doorway to where the missing wing used to be, you can see the back of The Hollywood Tower Hotel sign out over the Studio. By the same token, when you're in the Park you can see these people falling from the top of the tower."

"That's where the name really came from," she adds. "For most people who experience it, this will really be a Tower of Terror."

Or at least make them wish they'd never fallen under the spell of that familiar voice...

"Tonight's story on 'The Twilight Zone' is somewhat unique and calls for ■ different kind of introduction. This, as you may recognize, is..."

The Twilight Zone® is a registered trademark of CBS, Inc. and is used pursuant to a license from CBS, Inc.



The Tower of Terror will send guests plummeting from the 13th floor beginning this summer.



damaged shaft and the elevator indicator points to a place well beyond the 12th floor. What could possibly have happened?

Your next stop is the hotel library. As soon as you enter, the room darkens, lightning flashes and an old television comes to life with Rod Serling introducing tonight's episode of "The Twilight Zone"—*your episode*.

From there you board what looks like a service elevator, which promises to unlock the mysteries of the Tower of Terror. Instead, you take an unscheduled trip to the heretofore undiscovered 13th floor of The Hollywood Tower Hotel...and The Twilight Zone.

And just how terrifying is *The Twilight Zone Tower of Terror*?

"I'm not crazy about heights or thrill rides," says WDI Show Producer Laine Akiyama, "and this attraction combines the two." She laughs, "You're talking to a person who hasn't even been on Splash Mountain yet!"

But Akiyama points out that there's more to this attraction than the thrill of that final plunge from the top of the Tower. (*Splash Mountain* is a 52-foot drop. —Ed.)

"It's not just a thrill ride," she says. "There's a terrific story that's easy to follow and the environments we've created feature some of the best and most sophisticated special effects Disney has ever done."

"I'll consider this a successful attraction," she adds, "if guests not only talk about the drop, but wonder how we did some of the effects."

A high priority among those effects is the video seen on the television set in the library.

"We spent more time on that 88 seconds than was spent on an entire episode of the original show," says Sprout.

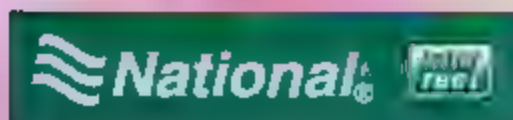
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Animating This Summer's Mane Event "The Lion King"

(NOTE: This is the second part of a two-part story. Part 1 was featured in the spring 1994 issue of The Disney Magazine.)



Mount Kilimanjaro stands watch over the vast plains of the Serengeti like a father looking out for his only son. From this timeless land, where but the strong survive and nature can be both friend and foe, comes the tale of a young lion cub who must confront his destiny as the heir to the jungle throne.

"The Lion King" marks Walt Disney Pictures' 32nd animated feature and the very first completely original animated story to be told by the Studio whose name is synonymous with the art form.

Simba is the young lion cub who loses his father, Mufasa, the respected king of the jungle, to the sinister plot of his evil uncle, Scar. The youngster, filled with guilt, is chased from his home to wander the African desert until the day

a sage old baboon named Rafiki shows him that he must return home to claim his birthright as the lion king.

As we join Simba on his hero's journey, it's easy to forget the literally hundreds of talented artists who spent years creating "The Lion King's" stunning visuals.

Every major character in the film was sketched, drawn and redrawn by a supervising animator who worked with the film's directors, writers, producer, and a team of production artists to develop memorable designs and personalities.

Let's take a closer look at the animated cast of "The Lion King," as well as the courageous lead animators who tamed these jungle beasts.

Simba

"The biggest challenge in animating Simba," says the young lion king's lead animator Mark Henn, "was capturing the essence of what makes a lion cub a lion cub."

Henn is a veteran Disney animator based in Florida, whose credits boast three of the Studio's most recent animated leading ladies, including Jasmine, Belle and Ariel.

"It's an emotion-packed story," he explains. "We watch Simba grow up and learn some of life's lessons from the school of hard knocks. The acting had to be first-rate to really get the audience into Simba's camp—pulling for this little guy and feeling for him when things don't go his way."

By Ryan A. Harmon





Animators study the real thing in preparation for creating "The Lion King."

In researching Simba's character, Henn spent time studying real lion cubs.

"Jim Fowler from 'Wild Kingdom' brought a number of animals in and taught us how to really look at them—to see what makes them unique," he remembers.

Henn found inspiration for Simba's design in "Home Improvement's"

Jonathan Taylor Thomas ("Randy"), who recorded the voice for the young lion cub.

"There was a very appealing quality about Jonathan that I wanted to try to translate into Simba," says Henn, an admitted "Home Improvement" devotee.

As much as Henn enjoys creating Disney animated heroes, he longs to exercise his darker side.

"Over the last several pictures I've asked to do the villains," he admits. "I'm still waiting—one of these days..."

Scar

Joining an elite group of Disney villains comes possibly the most vicious of them all, Scar—Mufasa's jealous brother and Simba's evil uncle.

"I wanted to give Scar a different look than the other lions," says the character's lead animator, Andreas Deja. "With

his black mane combed backward, he has that classic screen villain look."

It was no coincidence, then, that classic screen villain Jeremy Irons recorded Scar's fear-inspiring voice.

"His voice is so expressive with rich, powerful emotion," Deja says of Irons. "He can read the commissary menu and it sounds like Shakespeare!"

For Deja, who gave life to two recent Disney villains—Gaston and Jafar, Scar was his first four-legged foe.

"The fact that he's an animal is a totally different ballgame," Deja explains. "You're limited in gesturing—they have no hands!"

"They're also limited in their acting," he continues, "so you emphasize the face and head and the overall attitude of the body to communicate human thoughts and feelings."

According to Deja, Scar is the most villainous of all his Disney villains.

"He's a murderer who likes to toy with his victims," Deja says. "He's a very rich, well-rounded villain—the driving force behind the movie."

Shenzi, Banzai & Ed

"Scar has all these evil plans and doesn't want to get his hands dirty," explains David Burgess, who supervised animation of the hyenas—Shenzi, Banzai & Ed. "so he gets the hyenas to do his dirty work."

Burgess, who animated the Bimbettes in "Beauty and the Beast," adds that the hyenas also serve as a comic relief element.

"The hyenas are very combative amongst themselves," he explains. "They're always picking on each other. In our research, we found that to occur in packs of real hyenas."

Burgess had originally hoped for the hyenas to be a trio of vicious females, but once Whoopi Goldberg expressed interest in providing the voice for Shenzi, it was decided that her female character would lead male characters Banzai, voiced by Cheech Marin, and Ed, voiced by Jim Cummings.

Mufasa and Scar witness a terrifying scene



Robert Guillaume gets into character before a voice session as Rafiki



Mufasa

"Mufasa represents all that Simba wants to be," explains the elder lion king's lead animator Tony Fucile. "He's the great king; a role model; the perfect father figure."

"The minute you look at him you know he's the king," Fucile explains. "He's huge, and the way he carries himself simply demands respect."

But even a respected lion king has a soft side.

"He has a fatherly warmth," Fucile continues. "That trait helps the audience relate to Mufasa as they might their own father."

Still, Mufasa had to be able to demonstrate just why he's the lion king.

"He had to be a real brute when he needed to be," Fucile says. "He had to show that the reason he's king is because he can pound anybody in the jungle!"

According to Fucile, Mufasa's character was based in part on the actor who recorded his voice.

"His personality is 100% James Earl Jones," he admits. "The way he acts, the way he uses his mouth and his eyebrows—all came from researching a number of James Earl Jones films."

Pumbaa & Timon

"Pumbaa is a jolly, kind-hearted character," says the slow-witted warthog's lead animator Tony Bancroft. "He's naive but lovable. He's actually smarter than Timon."

No argument from Michael Surrey who supervised animation on the hyperactive meerkat.

"Timon doesn't know as much as he thinks he does," Surrey says. "He's a streetwise, self-proclaimed leader; a smart-aleck with an answer for every-

thing. He's a meerkat and a car salesman put together.

The two animators, who share credits on "Beauty and the Beast" and "Aladdin," worked as a team in creating the comedic duo who befriend Simba.

"I drew Pumbaa squattier to represent his personality," notes Bancroft. "He's a bulky guy with a staccato way of using his body. He's massive and toned like a football player, compared to Timon, who's skin and bones."

Rafiki

"Rafiki is a wise old shaman; a medicine man; sort of a guiding light to Simba." This is lead animator James Baxter's take on his sage baboon, which is voiced by Robert Guillaume. "He's not like Jiminy Cricket, but he appears sporadically in the film to push Simba in the right direction."

Baxter explains that Rafiki is actually a Mandrill—a specific type of baboon.

"They have very bizarre faces with strange blue patches—almost like a mask," he points out. "It was a challenge to make such a strange looking animal look believable as an animated character—not to mention appealing!"

Unlike most characters in the film, Rafiki has hands which, according to Baxter, made things much easier.

"He's human in the way he carries a stick and paints on trees," he says. "He's one of the most anthropomorphic characters in the film."

Nala

Tony DeRosa's office is plastered with photos of beautiful fashion models—not for any reason other than for inspiration in designing adult Nala, Simba's leading lioness.

"I used the models mainly for Nala's face and eyes," says DeRosa, "but her personality came from my wife."

DeRosa explains that animators were asked to give their characters a personality quiz to help define who the characters really were. When he took the test home to his wife, DeRosa discovered her answers were identical to the ones he'd given for Nala!

"Nala is the kind of character that pushes Simba and isn't going to let something as important as his right to be king slide by. My wife's a lot like that. In a way, she is Nala."

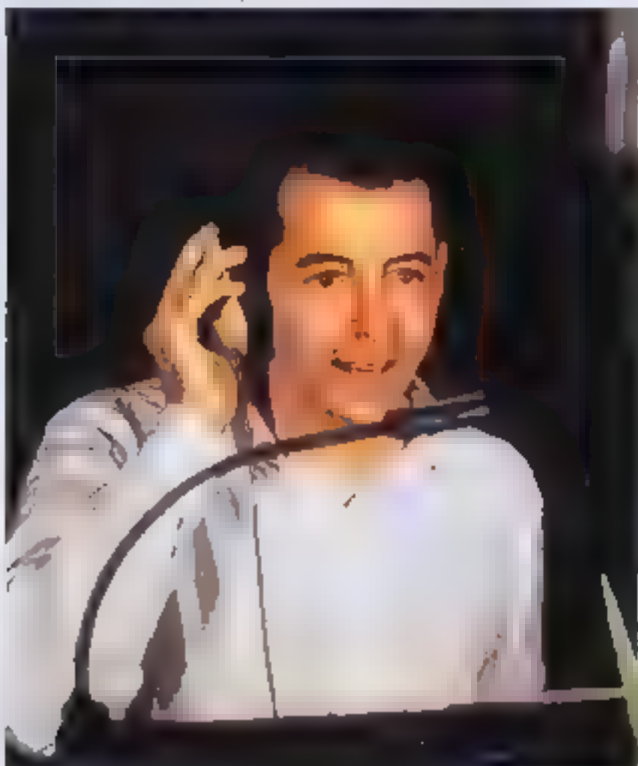
Moir Kelly, who recorded the voice for Nala, also had some influence on DeRosa's animation.

"As animators, a lot of times we don't think as actors—we tend to think in cartoon action," DeRosa says. "It's neat to work on characters where you get to think more like an actor. Pushing the acting seems to be the new frontier in animation."

What's Next?

Following their much-deserved vacations, the animators of "The Lion King" have embarked on new adventures. A handful joined up with the team now finishing the next Disney animated feature, "Pocahontas,"—a musical based on the true story, while others have begun pre-production on a retelling of the classic tale, "The Hunchback of Notre Dame." Remember their names! 🦁

Matthew Broderick performs the adult Simba





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Opening Night on

Broadway!

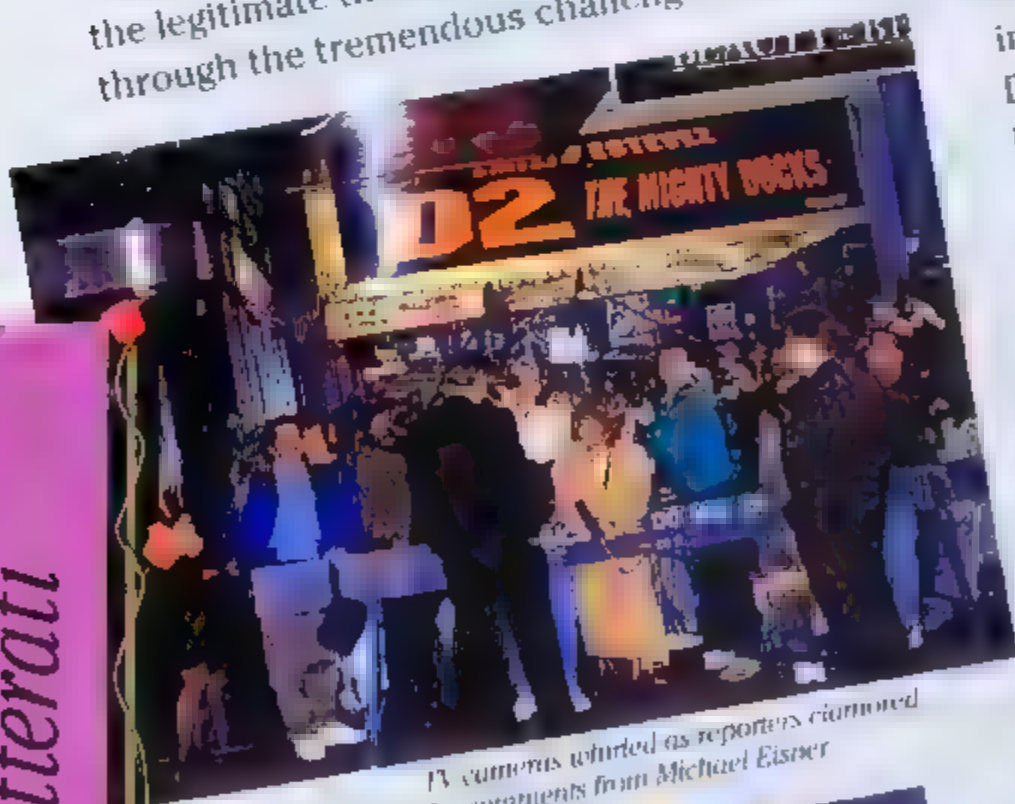
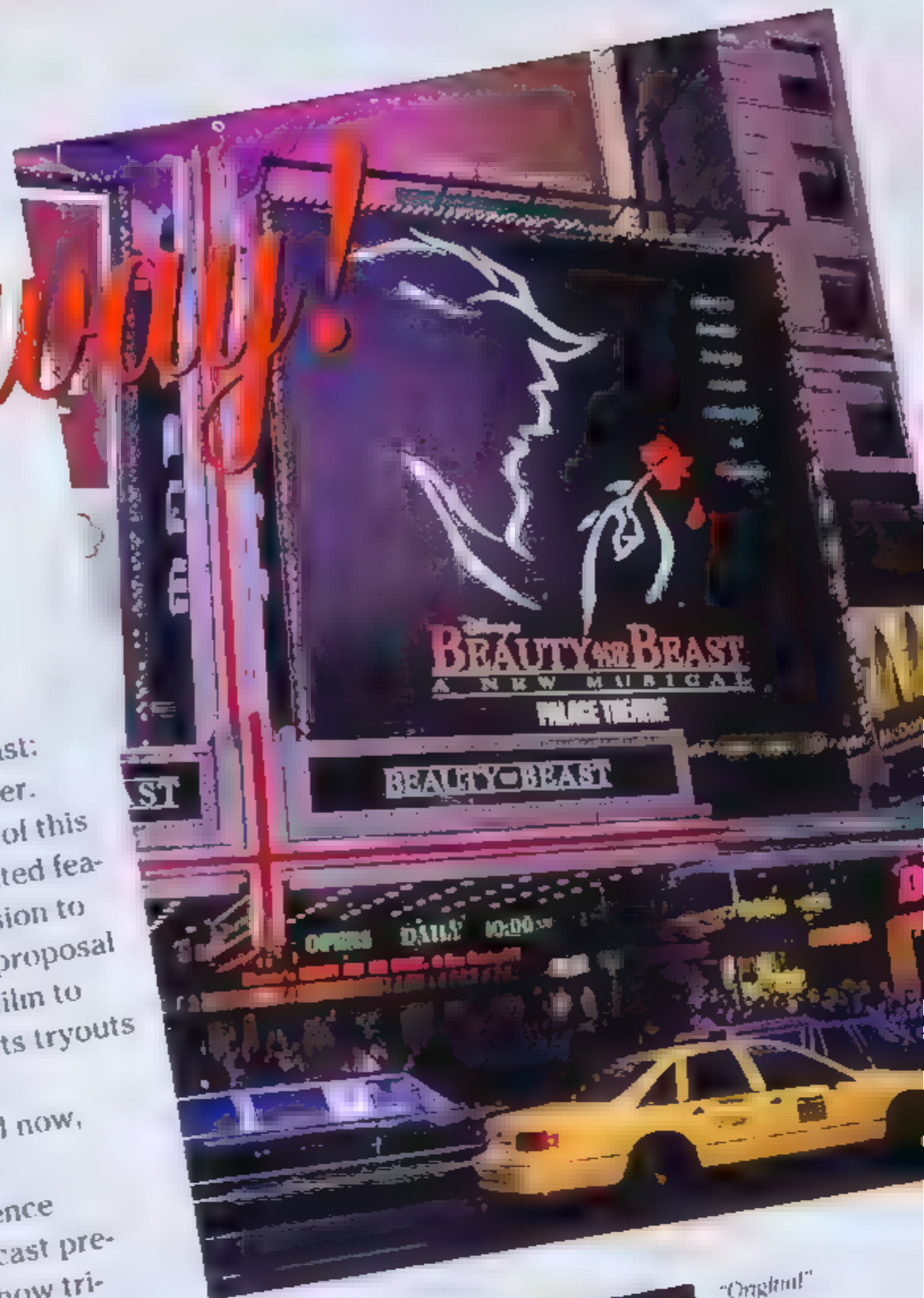
"Beauty and the Beast" Lights Up the Great White Way

Reported by Anne K. Okey/Photography by Raoul Gatchalian

DATELINE: April 18, 1994; New York City, New York.

The long-awaited day had finally arrived. "Beauty and the Beast: A New Broadway Musical" was about to premiere at the Palace Theater. Regular readers of *The Disney Magazine* have followed the evolution of this "tale as old as time" from its first incarnation as Disney's 30th animated feature to its Theme Park live stage production to its ultimate progression to the legitimate theater. We've followed this final phase from its first proposal through the tremendous challenge of bringing the splendor of the film to life on stage to its tryouts in Houston last December. And now, here we are.

The audience arrived. The cast prepared. The show triumphed. And everyone wanted to talk about it.



TV cameras whirled as reporters clamored for comments from Michael Eisner



Apparently, Rick Morantz didn't shrink any lads before bringing them to the theater.



"Original" Lumiere, Jerry Orbach, shines between two beauties—his wife and a glowing Carol Channing.



Donnie and Marie took time off from their own Chicago productions ("Joseph and the Amazing Technicolor Dreamcoat" and "The Sound of Music") to bring their spouses to Broadway.



or did he?



The legendary Virginia Graham

Paparazzi & Glitterati



Terrence Mann (Beast)

"The most difficult part of this job—of any job—is just getting to the theater, getting geared up to do this. Everything prior to starting the job.

"Once makeup starts...the process begins...everything comes together, the energy builds from that point.

"The second act is probably the hardest on me physically. I'm in the hottest clothes, and am on stage virtually the entire act. Just staying cool on stage all that time is a challenge.

"I love doing this show. I couldn't come here and have Kate—pretty as she is—do this to me every day if I didn't.

"I've worn heavy costumes before—Run Turn Tigger in 'Cats' for one. Beast is Run Turn Tigger on steroids—tenfold what it was!"



Judson Green, President, Walt Disney Attractions

"This is an extraordinary project that will be very successful. It brings not only the brilliance of our Animation group, but the tradition of performance excellence of our live entertainment people...because it is drawing on so many Disney talents and skills. This show will be running for a long time."



Chuck Wagner (Beast Understudy)

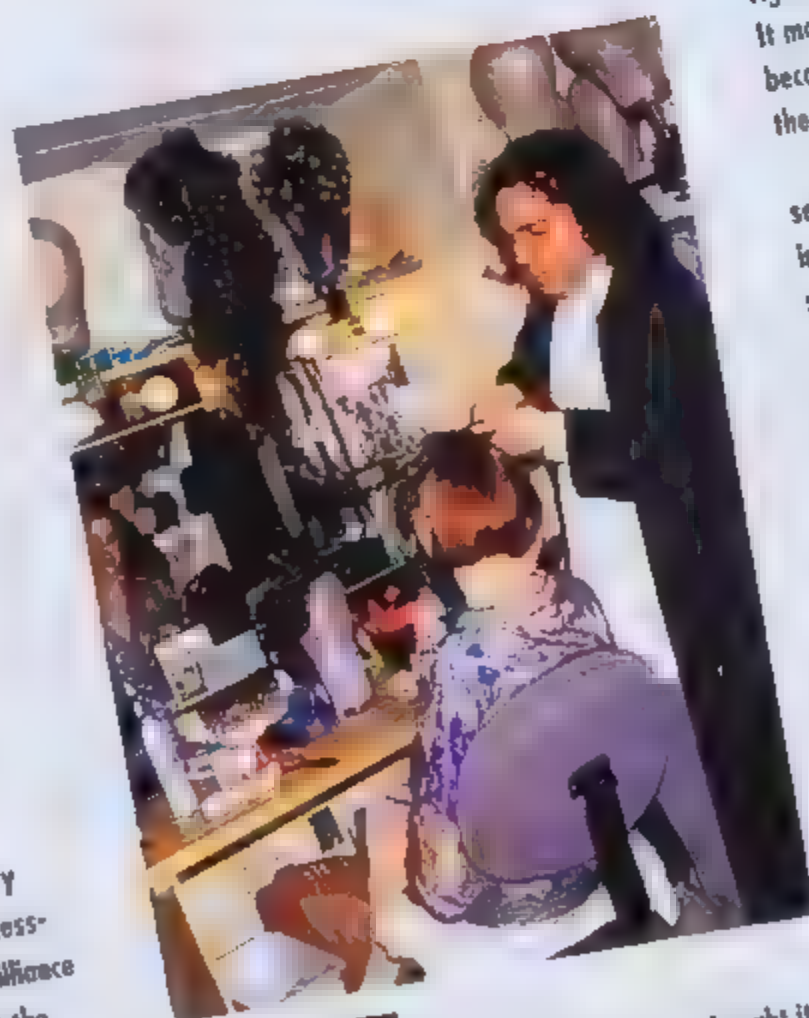
"I'm thrilled just to be in line for the role. It's like Space Mountain. You're happy to be in line. You know it'll be a great ride. And I can't wait to get on! I wish Terrence Mann a good long run with it, but when he steps aside I'll be waiting to take my turn."



Beth Fowler (Mrs. Potts)

"A favorite song? Hmmmm. I love doing the title song, but doing 'Human Again' is my favorite part of the show. It moves me every time. I like it because it makes me feel like part of the company—we're all in it together.

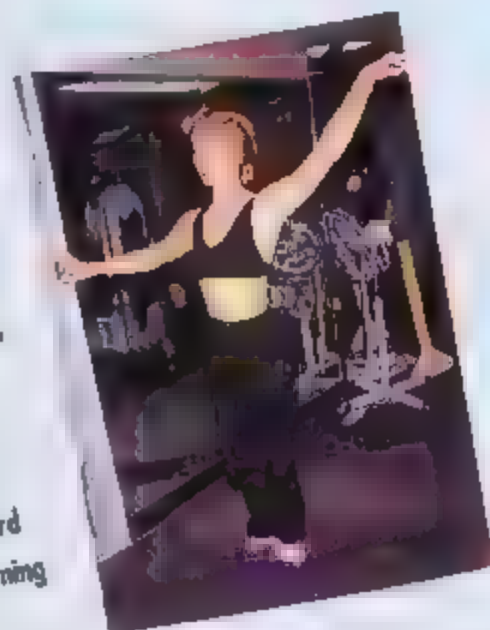
"There was a major change in this sequence from Houston. The last week in Houston the whole west wing of the scenery broke—wouldn't move at all. So people had to come right out front to do the song. There were people milling all around. The next day, Matt (West, choreographer) came running in and said, 'That's what we need to do!'"



Susan Egan (Belle)

"When I first heard about the show, I thought it was a great idea. I didn't think I was right for the role, though. After I read the part, I thought it was just wonderful. Some really funny material.

"Belle is the reaction in the play, not the action. The audience is seeing it all through her eyes. It's hard to make it honest and new every night—but I'm learning a lot."





Burke Moses (Gaston)

"This is the best supporting comic role written ever. You know, a lot has been written about the money that was put into the show, but Alan and Tim and the writers, the score—that's where the credit belongs."

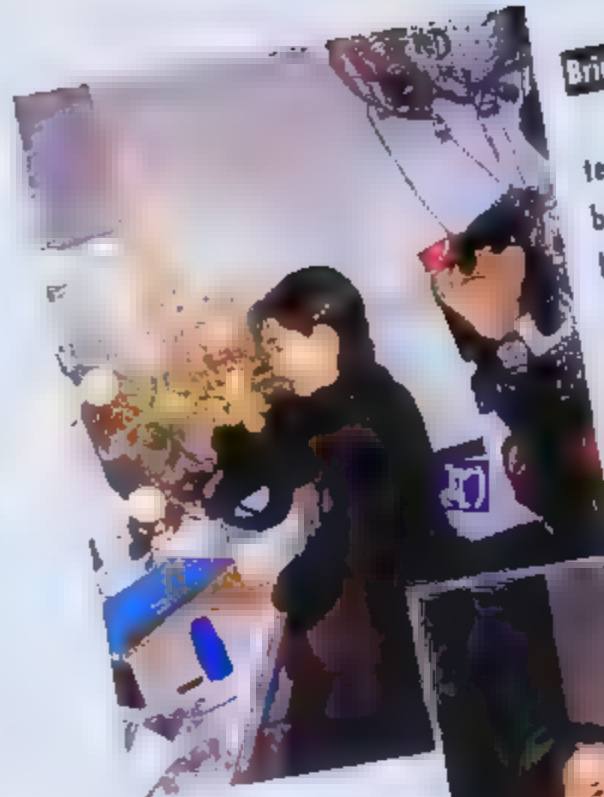
"You can find Gaston anywhere—the loud-mouth braggart, a buffoon. But this character changes from being a comic braggart to being dangerous. That's what makes him different. That's what makes this a role an actor wants to sink his teeth into."

Burke Moses (Gaston)

"Scriptwise, my character changed the least from the Houston tryouts to now. But the musical numbers...at least 34 versions of 'Gaston,' 20 versions of the 'Mole' song...the bane of my existence!"

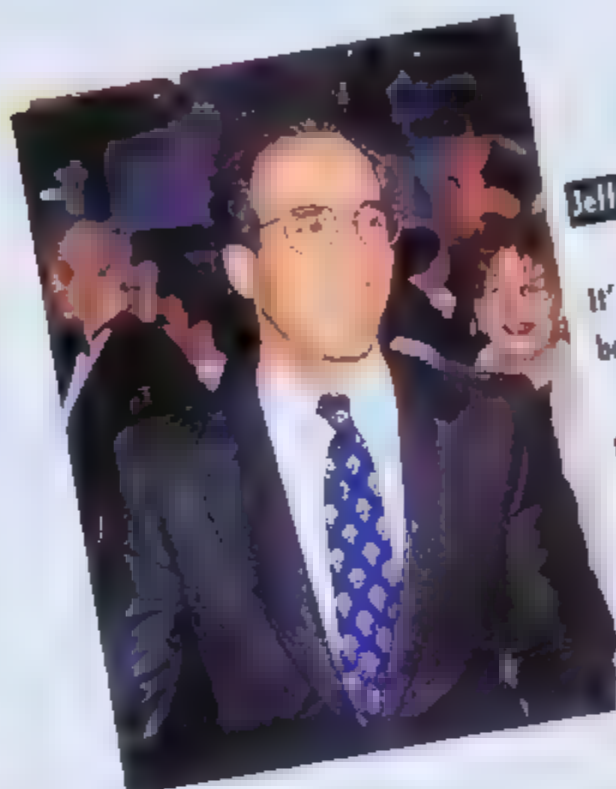
"The most difficult numbers would be 'Me,' trying to find the oxygen, and 'Gaston'—it's an athletic feat to get through it."

"But, the house rocks when we're out there. Fifty percent of the energy is the audience—if you hear that wave coming from the audience, it's 'Hang Ten!'"



Brian Press (Chip)

"I love playing this character! It's a difficult role though, because you have no body. So you have to do a lot with your head movement and face. But it's so fun. I knew it would be a fun role and it is!"



Jeffery Katzenberg

"Tonight was exhilarating! It's hard to imagine it being any better."

"It's hard to know what the critics will say. But the audience seemed to enjoy it. We haven't had a performance yet end in anything but a standing ovation."



Brian Press (Chip)

"Oh, wow! I never saw that. Am I in there? That is so cool!"

Matt West, Choreographer

"I'd have to say 'Be Our Guest' is my favorite sequence. I'm very proud of it. Because it brought all of it together—Rob's (Roth, Director) vision of the characterizations, Stan's (Mayer, Scenic Designer) sets, my dance, all the marvelous costumes, Natasha Katz's lighting—all of us. That's why it's my favorite."



Stan Mayer, Scenic Designer

"The show is so technically involved you always have to worry about the computer going down. You'd have to stop the show until you got it back up again."

"The only trouble spot I can think of would be the downstage castle swag. It can billow out and snag on a light. That only happens very occasionally. We're very lucky to have an amazing, amazing crew."



Linda Talcott (Silly Girl)

"I can't get nervous (before going on). In fact, I do the Zen thing—go the opposite direction. Otherwise I'll oversing, overdance—I could easily end up doing four turns instead of two. Really, it's happened—I just keep going! I have to concentrate on being calm."

Michael Eisner

"How many things have been successfully translated from film to stage? Animation, especially! These guys did a great job. I didn't think it could be done..."

(Rob Interjects): "You didn't."

Michael: "I know! I thought it was impossible. In our Company we always have to exceed our audience's expectations. We're known for that. I couldn't believe tonight we were actually going to exceed expectations."



Tim Rice, Lyricist

"Tell them Tom-Cruise-look-alike Tim Rice said he felt the audience reaction was very positive!"

"It's hard to say what is a favorite moment—on different nights it's a different moment. But the 'Be Our Guest' sequence is terrific. It's just a great, fun show."



Rob Roth, Director

(With Stacey Logan, "Babette," and Michael Elsner) "It went great! My favorite moment? The curtain call—because it was over. Two-and-a-half years of work to get us to this point. I couldn't be happier."



Gary Beach (Lumiere)

(In natty French duds, and with exaggerated French accent) "Do I like being Lumiere? But of course I love it! Just look at me!"

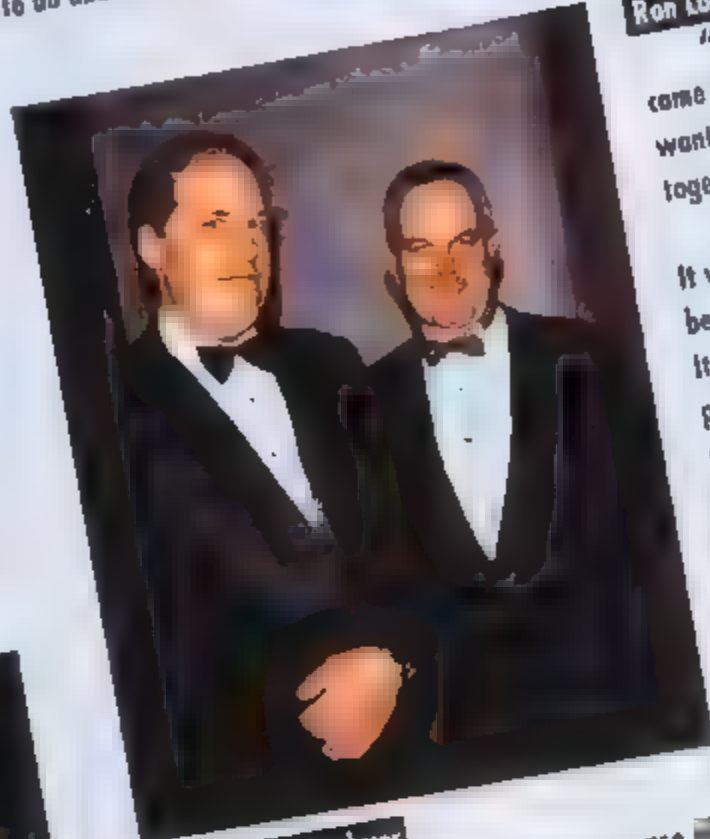
Terrence Mann (Beast)
(With Susan Egan, "Belle") "They started calling me to do this years ago. My first reaction was 'What a great idea.' Then, 'Gosh, how can you possibly go far enough away from the movie to make it work, but at the same time keep what makes it so stunning?' That was the real task. I think their instincts were right—what to do and what not to do."



Ron Logan, Executive Producer

"I'm ecstatic! The crew really came through. We peaked when we wanted to peak. It all got glued together. It floated."

"Some people will be critical. It will be hard to stay critical because of the way people reacted. It was the same in Houston. The people reacted the same in the same spots—it was funny, poignant, dramatic in the same ways. That's when you know you've hit it—when audiences in different parts of the country react to it in the same way."



Bob McTyre, Producer

"I expect mixed reviews. The response the audience was certainly positive. I think it will be successful. Most shows—even the most successful—get mixed reviews. 'Phantom of the Opera,' 'Miss Saigon,' didn't get rave reviews but that didn't stop them from becoming big hits."



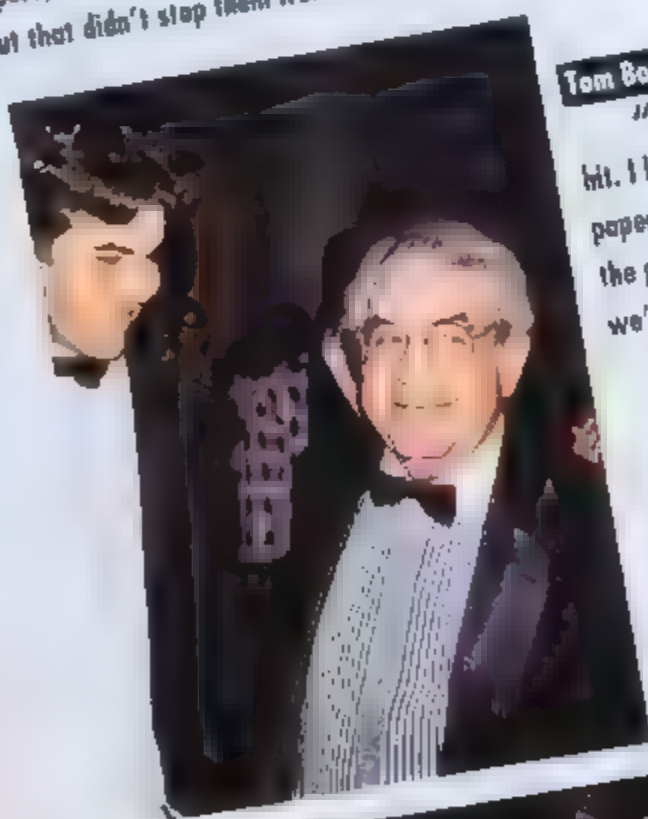
Dick Muns, Chairman, Walt Disney Attractions

(With wife, Mary) "Only Disney could do it. To bring to the stage such a great collaboration of all our Company—Animation, the Studio, Attractions—it's just terrific. Will we do it again? You bet. I can't tell you what it will be, but it will be supercalifragilistic..."



Gary Beach (Lumiere)

"There's really not much to see as far as doing our makeup. Just powder and rouge. There used to be a lot more, but Jeffrey (Katzenberg) said it was funny, but it covers up the actor's expression. He wanted to let the actor's face show through. So, now we just use regular show make-up."



Tom Bosley (Maurice)

"I think we're a hit. I haven't read the papers and I won't read the papers. But I know we're a hit."



"Finally it's open! I waited centuries!"



"Treacherous Twosome"



The elegant and the awkward. The sinister and the obnoxious. It is said that opposites attract, and opposite indeed are Jafar, the treacherous vizier of Agrabah, and his co-conspirator, Iago, a loud-mouthed, wisecracking parrot. And, together they nearly destroyed the Sultan of Agrabah.

The latest creation of master sculptor Enzo Arzenton and the House of Laurenz in Italy, captures the fiendish duo in the act of hatching yet another nefarious scheme.

The long, slender lines of Jafar, dressed in his splendid robes and turban, emphasize the danger in his wicked eyes. Meanwhile, Iago, perched as usual on Jafar's shoulder, responds to his master's evil plot with raucous glee. Jafar's cobra-head staff is poised as if ready to spring to life at any moment. This brilliantly executed sculpture vividly re-creates the chilling suspense Jafar and Iago brought to "Aladdin."

The sculpture stands 13" high, on an 8" wide base. The edition is limited to just 500 pieces, each numbered and accompanied by a signed Certificate of Authenticity.

You'll want to hurry to add this classic piece to your collection-after all, your "Aladdin" memories can't be complete without the devilish deeds of Jafar and Iago!

For information on where to purchase this sculpture, please call, write or fax:

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728 61st Street Brooklyn, NY 11220
Tel. #(718)492-0200 Fax.#(718)439-7719**

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**LZD-7510 "Jafar and Iago", Size 13" high x 8" wide x 7½" deep
A Limited Edition of five hundred pieces, 1994 issue price 850.00 Dollars**

ANCIENT TEMPLE UNEARTHED AT DISNEYLAND!

Indiana Jones Reveals the Legend of Mara and the Forbidden Eye

The Legend

According to the legends surrounding the temple, the native god Mara was a feared deity who possessed enormous powers. Mara is said to have bestowed upon anyone brave enough to enter the temple one of three gifts: eternal youth, the ability to see into the future, or dazzling wealth. To claim one of the gifts would require an iron will, for anyone who looked directly into the eyes of Mara would meet a terrible fate—a curse beyond imagination.

The locals have long believed that lurking within the temple are chambers and halls filled with deadly horrors. According to the legends, should you dare to gaze at Mara, be prepared to encounter rooms filled with thousands of scurrying rats or disgusting bugs.

Darts dipped in poison are believed to be shot by temple icons.

Mara is supposed to be able to fire death rays which explode on impact.

To escape with your life, you must pass ancient tombs of long-forgotten

souls, outwit a giant snake, outrun an enormous rolling boulder, and get over a bubbling lava pit across a rickety suspension bridge. If you do not have the willpower to avert Mara's gaze, stay away, for disaster is merely a step away.

But Seriously, Folks...

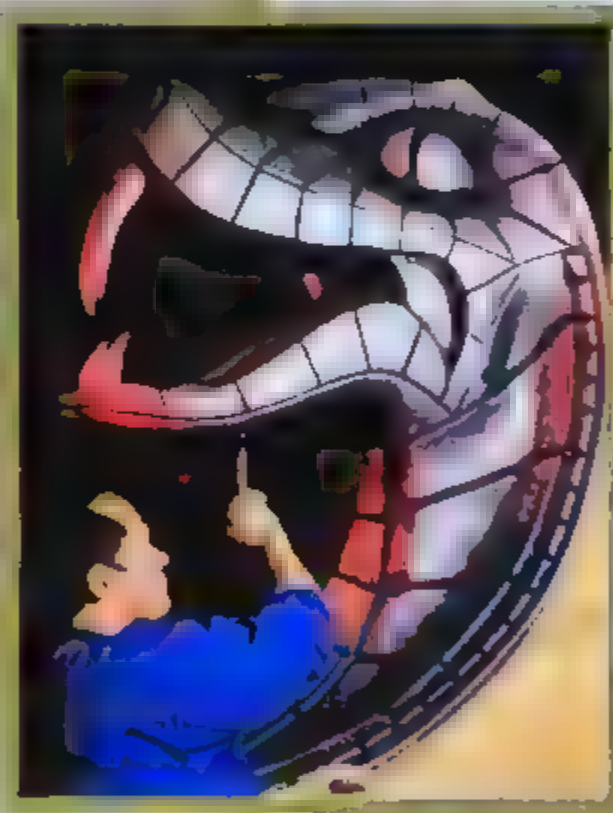
But of course, that is merely legend.

Guests who visit The Temple of the Forbidden Eye when the attraction opens next year will find themselves on an exhilarating adventure, much like any Indiana Jones™ motion picture.

"We wanted to give you the same feeling you might have gotten in 'Raiders of the Lost Ark,'" Walt Disney Imagineering (WDI) show producer Susan Bonds explains. "It would be as if you were right behind Indiana Jones, and you're uncovering mysteries of the temple right along with him. We also wanted to make this an interactive attraction, and you'll come across rooms where he has propped up some of the



An Imagineer assisting Dr. Jones in excavating the temple "uncovers" the awesome image of the angry god, Mara.



Indy would not be pleased at this symbol of his one fear.

For the past several months, deep within the jungles of Adventureland at Disneyland Park in Anaheim, California, one of the world's most prominent archaeologists, Dr. Henry ("Indiana") Jones, has been quietly uncovering an ancient ruin. Until recently, few knew of his latest find, but now the word is out—Dr. Jones has discovered the Temple of the Forbidden Eye!

Tales of the temple have long existed, but since the temple had never been discovered, its existence had always been treated as a myth. Dr. Jones' discovery, however, sheds new light on this ancient temple, and the mysterious secrets said to exist deep within its chambers are being painstakingly uncovered.

booby traps to make it safe for you.

"For example," she says, "touching one of the poles which is holding up a ceiling filled with deadly spikes may cause the pole to bend a little and the ceiling closes down on you ever so slightly. You get this uncanny feeling that everything isn't as safe as it looks."

"One of the biggest challenges we faced was to involve guests so that they would feel as if they were a part of this adventure," adds WDI Show Director Skip Lange. "As you go through the attraction, you feel as if you are in jeopardy. The feeling that something could go wrong at any moment is always present."

"Eventually you reach a point in the depths of the temple," Bonds says, "where a newsreel plays explaining how Indiana Jones discovered the temple and deciphered Mara's messages and warnings. It isn't clear exactly what will happen to you if you look into Mara's eyes, but you know it isn't good. The film also reveals how news of the discovery leaked out, and people from all over the world have flocked to the temple by any means possible. All of them are seeking one of Mara's three powerful gifts."

Since news of the discovery has attracted so many people to the excavation site, Indy's trusted friend Sallah has acquired a fleet of troop transport vehicles to take people safely through the temple. In an effort to keep things organized, Sallah set up these "temple tours" to keep curious tourists out of the way of the excavation which is still in progress.

"Part of the excitement about this attraction," WDI Senior Vice President Tony Baxter adds, "is that something different is going to happen each time you ride. By human nature, someone is bound to look into Mara's eyes just because it's forbidden, and the temptation to look is very powerful. The consequences of failing to heed Indiana Jones' warnings will lead you on an adventure-filled journey."

"The attraction and your entire experience will be unpredictable," he assures us. "You'll go careening through the temple, skidding to avoid various dangers. Your only chance of survival is through Indiana Jones—who does come to your aid just when you need him most."

The *Indiana Jones Adventure* is the fifth Disney Theme Park collaboration between George Lucas and The Walt Disney Company. Others include the

Star Tours attractions in four Disney Theme Parks around the world, the *Indiana Jones Epic Stunt Spectacular* at the Disney-MGM Studios, the *Captain EO* attraction (also in four Disney Parks), and *Indiana Jones et le Temple du Péril* at Euro Disneyland.

"The beginnings of this attraction started several years ago," explains Baxter. "The problem we had back in the mid-1980s was that the technology wasn't there to make each adventure fast-paced, different, and convincingly out-of-control."

"The technology has finally arrived."

"I think that this attraction will redefine theme park attractions—just as *Captain EO* and *Star Tours* did," asserts Skip Lange. "It's very innovative, and it defines a new direction in theme park entertainment."

Although the attraction is not slated for opening until springtime of 1995, the ultra-curious can get a sneak preview. A trip through the jungle aboard a sturdy *Jungle Cruise* boat will take you right past the exterior of the temple and portions of the excavation site. Or, you can count the days till opening—it promises to be well worth the wait. 🍷

Indiana Jones Adventure will be featured as the cover story in an upcoming issue of The Disney Magazine. Watch for it—it will signal an imminent opening of this exciting attraction!



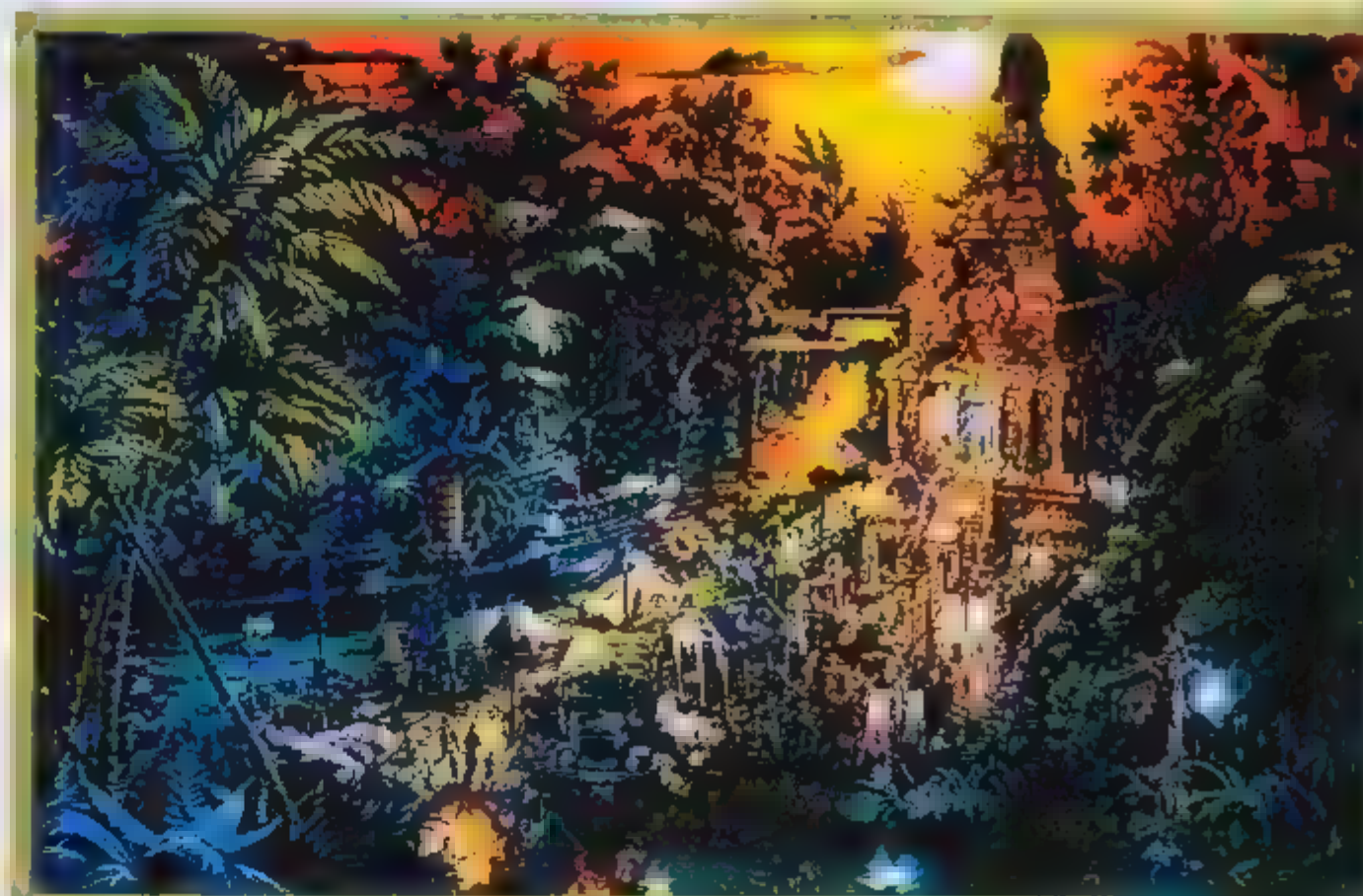
Imagineers Skip Lange and Susan Bonds head up the team creating the *Indiana Jones* attraction



Rendering (top) and model (below) of just one of the terrordriven scenes in the new attraction



Coming soon to Disneyland—
The Temple of the Forbidden Eye



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Introducing: The Disney Institute

Recapture Your Sense of Wonder

By Paul V. Molles

Set to premiere at Walt Disney World Resort in fall 1995 is an extraordinary new concept in vacations. Merging entertainment and personal enrichment, The Disney Institute is a whole new approach to hands-on discovery—from mastering the wonders of animation, to learning the secrets of the world's master chefs, to the production of broadcast news. ■ will take you inside the creative processes of Disney and serve up fitness and lifestyle programs as only Disney can.

Located in what is now known as the Disney Village Resort, The Disney Institute is already under construction. The Tom Beeby-designed facility will offer 130,000 square feet of program space in a community

encompassing an outdoor amphitheater, a broadcast-quality recital hall, 26 classrooms, a world-class spa and fitness center, Welcome Center, Dining Hall, and Youth Center. Architecture reminiscent of a quaint, middle-America small town will reinforce the sense of community.

Guests of the Institute will be invited to choose from an incredible variety of experiences in four interesting areas.

Disney Discoveries

With the Disney Discoveries programs, guests will learn the ins and outs of core Disney strengths: show business, animation, culinary arts, photography, storytelling, and landscape and interior design.

Animation provides a perfect example of how this programming creates a unique blend of enrichment and entertainment. Working with Disney's Feature Animation team, guests will actually produce an animated short. It will take an entire year's worth of guests to complete the film.

Depending on when they visit, guests might help brainstorm a story idea, write the script, choose the music or voices, color in the cels, or participate in editing and mixing. At the end, they'll have learned the process from the inside; they'll have gained understanding by doing it themselves—and that's what a Disney Institute program is all about.

Performing Arts

Performing Arts programs give guests a sneak peek into the creative processes of artists and performers in music, dance, film and theater. Disney Institute guests will partici-

pate in workshops led by artists-in-residence (who also perform in the evenings) and meet noted speakers and authors who will share their experiences.

Fitness and Sports

Programs in the Fitness and Sports category are fun and challenging. There will be unique golf and tennis programs, a full-scale spa, aerobics programs—even a cardiovascular self-assessment center.

Lifestyles

In Lifestyles, guests will have the opportunity to learn more about themselves, their families, their communities, cultures and their world.

Wondering about your family roots? Trace them in "Genealogy: Finding Your Family History." Or, explore different religious and cultural traditions through the storytelling of ancient myths and legends in "Tales of Religions of the World."

Institute Goals

With a guest-to-instructor ratio of 15 to 1, The Disney Institute will provide a genuine sense of personalization in program design and guest experience not available anywhere else.

The Disney Institute, dedicated to awakening daydreams and stirring imaginations, expects to host its first visitors in October 1995. Watch for more details about this exciting new vacation concept in upcoming issues of *The Disney Magazine*. 🐭

Creating music with the masters



Mastering the intricacies of food preparation...



Discovering the mysteries of photography

Getting fit with dance



A vision of vacations that will stir the imagination!

SENTIMENTAL JOURNEY with DONALD DUCK

By Robyn Flans

one later on.

"But sometimes," he

explains, "he just didn't seem to get the emotional feeling I was looking for. We had to keep him to that voice—some-

times he wanted to horse around with it and change it.

"It was tough with the animators, too, at times."

Hannah recalls, "because I would tell them, 'You want Donald to be rough and tough, or sad,' and they'd overdo it, or underdo it.

"I just always wanted to make sure he had the right emotion. I had to really know the character."

Carl Barks

From animating Donald cartoons in the early years to weaving comic book tales in the middle years to creating magnificent oil paintings today, Carl Barks has spent most of his 93 years with Donald Duck and his assorted family members.

"Donald represents everyday man," Barks says. "He can be used in about any plot. When he succeeds, we root him on. When he is a villain, we forgive him his misguidedness."

Barks is admittedly partial to his feisty feathered friend.

"Scrooge McDuck is much harder to work with due to a constant money theme," he says (and being Scrooge's creator, he should know!). "Mickey is difficult due to maintaining his dignity as the symbol of The Walt Disney Company. Donald, on the other hand, has no worries about dignity. He is my favorite to work with."

Barks recapped a few of his favorite Donald moments for us: "There are so many antics that went into the early Donald Duck cartoons," he says. "One of my

Chip 'n' Dale drop in on Donald's celebration.
(Illustration by Matt Mew)

When I was growing up, Donald Duck always reminded me of my grandpa—a beloved curmudgeon. My grandfather was short, stout, and boy, the things he would say when he was driving! Despite the fact that he could be a grouch (and what could I have been?) he always looked after me, just like Donald with Huey, Dewey and Louie. They seemed—my grandfather and Donald—to be kindred spirits, and I developed a great affection for the fractious fowl.

Of course, then I had no idea that the young and old view these things differently. To my three-year-old twins now, Donald is just a duck. A magical, wonderful duck, to be sure, but a duck nonetheless. They are unaware of personality traits. When you become older, Donald is still somehow real, but you develop an astute appreciation for all the elements that make him real. That voice—have you ever tried to do that (and who hasn't)? It's really tough! And the animation—someone, actually many someones, has to draw him, make him move, make him breathe.

As Donald turns 60 this year—his official birth date is June 9, 1934—

it's a good time to reflect on his life by taking a sentimental journey with a few of those who were most intimately involved with him, and whose lives surely would not have been the same without that querulous, quacking, fight-picking, pompous and thoroughly entertaining duck.

Jack Hannah

Credited with directing an amazing 170 Donald Duck shorts for the Walt Disney Studio, Jack Hannah is now in his 90s and still lives in Southern California, not far from his old job. Donald was a big part of his life.

"It was one of those things where Donald was just someone in your family, way back," he recalls. "I felt he was almost a human being at times. I felt a closeness with Donald."

But, as with all families, life with Donald was not always ducky.

"It was tough being in charge of it all," Hannah confides. "The biggest problem I had was with the voice. Clarence 'Ducky' Nash did the voice, but I had to direct it just the way I wanted it said. We would do two or three takes and pick





favorites was the robot barber chair I invented—that cut Donald's tail instead of his head. That was for an early cartoon, 'Modern Inventions.' 'Timber' and 'Donald Steps Out' were also enjoyable to work on.

"The cartoon 'Donald's Nephews' gave me an opportunity to work on the personalities of the boys," he notes before moving on to his comic book years. "One of my favorite comic books was *Donald Duck Lost in the Andes*," Barks smiles. "It was about the discovery of eight-sided eggs."

Floyd Norman

Storyman Floyd Norman, who filled in on story ideas for the Donald Duck comic strip in later years, got a kick out of writing for Donald because the duck was such a, well, jerk!

"Mickey was such a boy scout, which made it difficult to write for him," Norman explains. "Donald was easy because he always had an attitude. He was good for more gags. You could have stuff happen to him because he usually brought the stuff on himself, like most jerks."

"You kind of felt sorry for the guy," he admits, "but you also know he deserved it. Characters who are jerks are so much fun to make fun of. How can you make fun of Mickey Mouse?" Norman asks. "He's such a sweetheart."

Apparently the story sessions themselves could get as heated as one of Donald's adventures. According to Norman, the team would get together every Wednesday morning to go through the different ideas everyone had come up with. Occasionally, it would get pretty exciting.

"Sometimes there were fights. I remember once a writer took a swing at another writer," he laughs at the memory. "They really got into it. Cartoonists can be passionate about what they do."

Tony Anselmo

If anyone can say he knows Donald inside and out, it's Tony Anselmo who not only animates the Duck, but gives him his voice as well. Anselmo admits that he was personally groomed to take over Donald's voice by the originator of that unique sound, Clarence "Ducky" Nash himself.

"For fun, I had asked him at one point how he did the voice—with no intention of ever wanting to do it professionally," Anselmo recalls. "As far as I was concerned, Clarence was going to go on forever."

It took two years of fooling around with it, but finally it clicked in.

"You don't use your voice box," Anselmo explains. "It's a trick you do with your mouth, and it's not the air pocket in the cheek thing, which



The legendary team of Jack Hannah and Carl Barks

everybody does. It took a certain amount of strength and building up of certain muscles in the throat.

"When I showed Clarence, I guess he saw a potential because he took me under his wing. When he passed away in 1985, I carried on the torch."

Anselmo, who at 34 has already worked for Disney for 16 years, has one advantage early animator/director Jack Hannah would envy:

"When I do the voice, I keep in mind how I'm going to want to animate it later," he says. "When I'm animating it later, I know what I was thinking when I did the voice, so I'm that much ahead."

"My mentor was Jack Hannah, and I would pick his brain a lot," Anselmo admits. "Being able to sound like Donald is only a third of it. The other two-thirds is what would Donald say and what would Donald not say."

"Donald wouldn't say, 'Hey, Babe,'" he continues. "It would be 'Hiya, Toots.'"

Anselmo contemplates Donald's future.

"They're constantly trying to bring the characters into the '90s," he says, "and that can be a problem. Walt was very much against trends. It may look great now, but what about in five years? Why have all the characters lasted so long? Because there's nothing trendy about them; they're timeless." 🐤

Animators' Choice for Disney Collectors

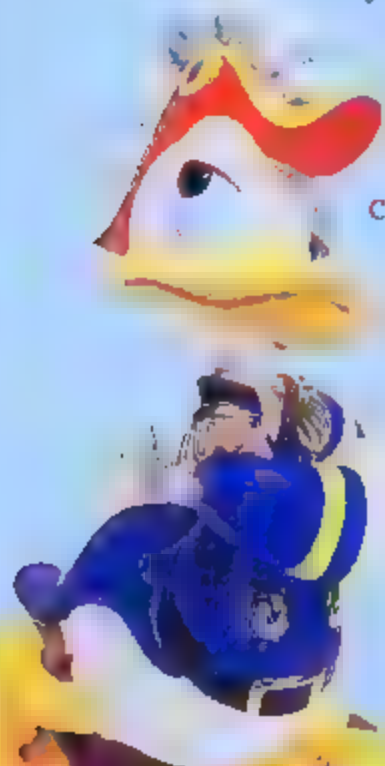
As a special tribute to Walt's irascible "quackpot," the Walt Disney Classics Collection has selected Donald as the subject of the 1994 "Animators' Choice Sculpture," created exclusively for members of the Walt Disney Collectors Society. Donald is the second sculpture in this limited edition series, which captures the high-point in a character's film career.

Donald's special moment, selected by Disney animators, is taken from the 1939 short "Sea Scouts," where he portrays a not-so-seaworthy Admiral. Animator Andreas Deja explains, "In

'Sea Scouts,' Donald really came together as a personality. His design is also very slick and very dimensional, almost drawing itself."

Vera Lanpher, head of character cleanup, adds, "The Admiral's costume really reflects his personality and attitude. Every time he takes that hat and tips it, it's as if Donald is saying 'I'm in charge.'"

The 6-1/4"-high Admiral Duck has a suggested retail price of \$165, and will be available to all members of the Collectors Society beginning this summer. For more information on the Collectors Society, call (800) 242-7696, or visit an authorized Walt Disney Classics Collection dealer.



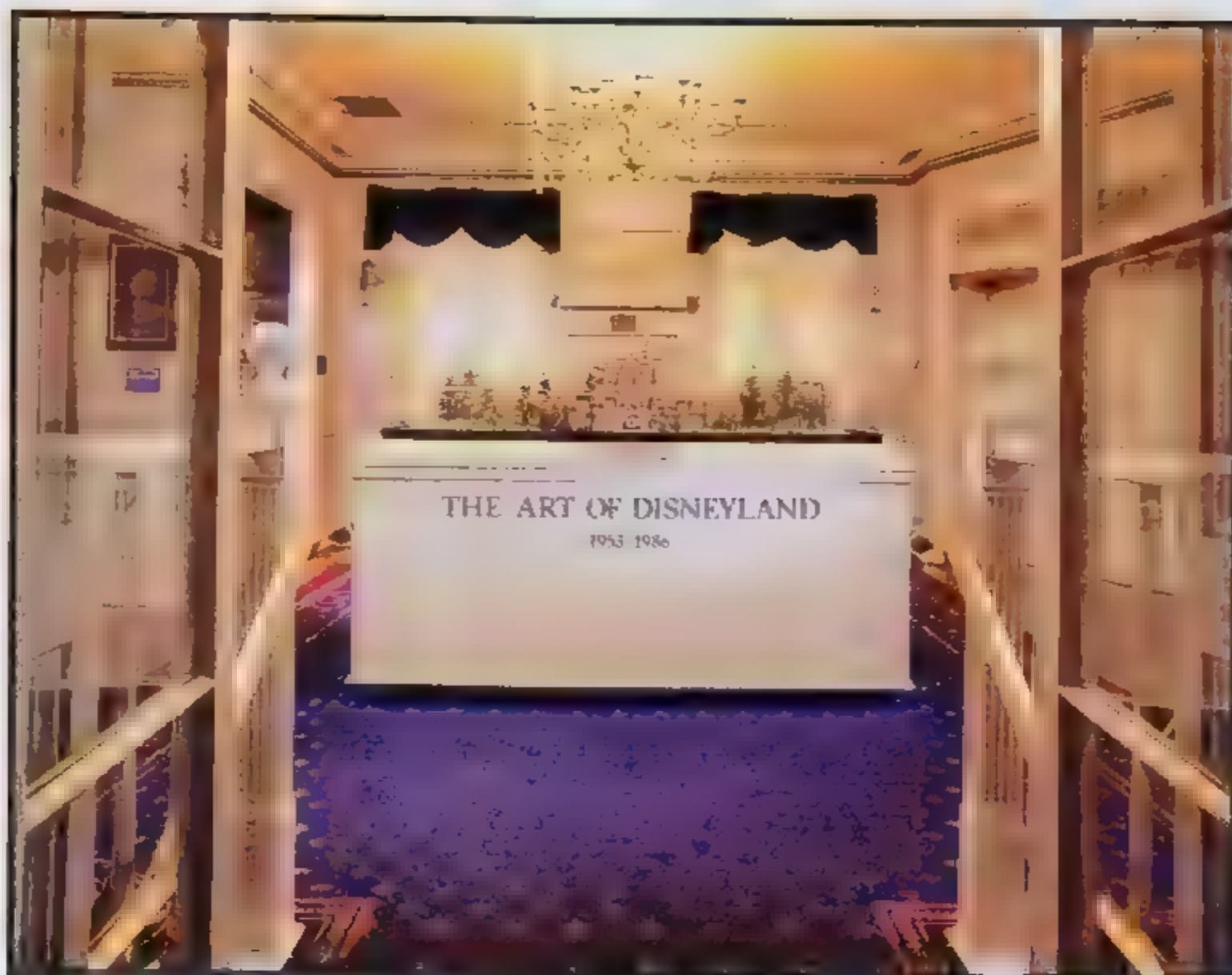


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THE DISNEY GALLERY

Disneyland's Second Floor Surprise

By Angela Rocco DeCarlo

*T*he Disney Gallery.

Compared in size and reputation to some of the great art museums of the world—Paris' Louvre, Florence's Uffizi, Chicago's Art Institute—it is minuscule.

And, it is located "above-the-store," atop *Pirates of the Caribbean* in New Orleans Square at Disneyland.

As testimony to its modest demeanor, it boasts Lilliputian dimensions, and a tender age of less than a decade. Yet, in all its understatement, The Disney Gallery is unique in the art world. It is at once a showcase and a repository for the collective creative genius which produced one of the Western world's most recognizable cultural flash-points—Disneyland Park in California.

"I don't think there's a defined place in the art world for Disney art," says Van Romans, Director, Cultural Projects, Walt Disney Imagineering. "There is a sense that it is important post-1945, yet there isn't an agreement on how to define it. Contemporary curators

and scholars are just beginning to learn where this art fits."

Of course, the average guest to the Gallery might know instinctively where it all fits: so emotionally connected to Disney creation to the heartbeat of millions.

Visitors in each Disney Theme Park have an opportunity to see examples of conceptual art that gives visual definition to the themed lands and attractions. At Tokyo Disneyland, there

is The Disney Gallery; Euro Disneyland Paris has its Art in the Park; and at Walt Disney World there are several galleries both in Epcot '94 and in The Magic Kingdom.

In California, guests enter The Disney Gallery through double French doors and immediately encounter the model of Sleeping Beauty Castle (Fred Joerger and Harriet Burns, c. 1954; restored by John Stone, Chris Tietz, and Charles Kurtz, 1982-87).

"Oh, how pretty," says the teenager to her mother as she stops to take it all in. She never goes to the back of the model and so misses seeing the small cut-out figure of Walt Disney emerging from the Castle's archway.

Suddenly her interest turns to the left. She is entranced by Peter Ellenshaw's large-scale map rendering of Disneyland (c. 1954), which Walt Disney used to introduce Disneyland on his network television program.

"This is one of my favorite things," she chortles, poring over



The Enchanted Tiki Room restaurant as envisioned by Disney Legend John Hench in 1962.



Interior view of the Gallery.

what was one of the first visual realizations of the Park.

The Gallery—originally conceived as a private, elegant salon for the Disney family—is graciously appointed with damask wallpapers, classic columns, and moldings, set off by period furnishings placed atop the glimmer of polished parquet floors.

In 1986, an idea of WDI senior vice president Tony Baxter for a new *Pirates of the Caribbean* entrance led to the opening of the Disney Gallery. Baxter envisioned an elevated walkway over the attraction's queue area that would incorporate sweeping stairways leading to the second-floor suite.

"Tony and I discussed the possibility of a gallery in the space," says Van



Exterior view of the entrance to the Gallery.

Romans. "We knew that it would have to be a very special gallery, of course, because that was designated as Walt's apartment."

Now, "Ave Maria" can be heard as two young brothers scramble for a look at the Discovery Bay model, located off the center salon room.

"How interesting," murmurs 13-year-old Brad Fern, a first-time Gallery visitor. "Models like this are great to see how the Park might have been made."

"Look at this," says 15-year-old brother Colin, pointing to the far end of the model. "You can see where the changes were made to make it as it is today."

The Fern brothers, from Concord, California, were experiencing exact-

ly what was hoped would occur when the Gallery opened in 1987.

"Walt Disney Imagineering wanted an opportunity to meet the public through its art, to show what goes on behind closed doors to create the attractions in the Park," says Eddie Sotto, Executive Designer, WDI.

The creative process is somewhat mysterious, so it is delightful to learn that illustrator Harper Goff—whom Walt Disney met in a model train shop in London in 1951—was as taken with the images in the John Huston film, *"The African Queen,"* as ordinary moviegoers. While involved with the entire layout of Disneyland, Goff was primarily responsible for Adventureland, and the *Jungle Cruise* attraction. In his fascination with the Bogart/Hepburn film, he changed the attraction's focus from an American rivers setting to Africa.

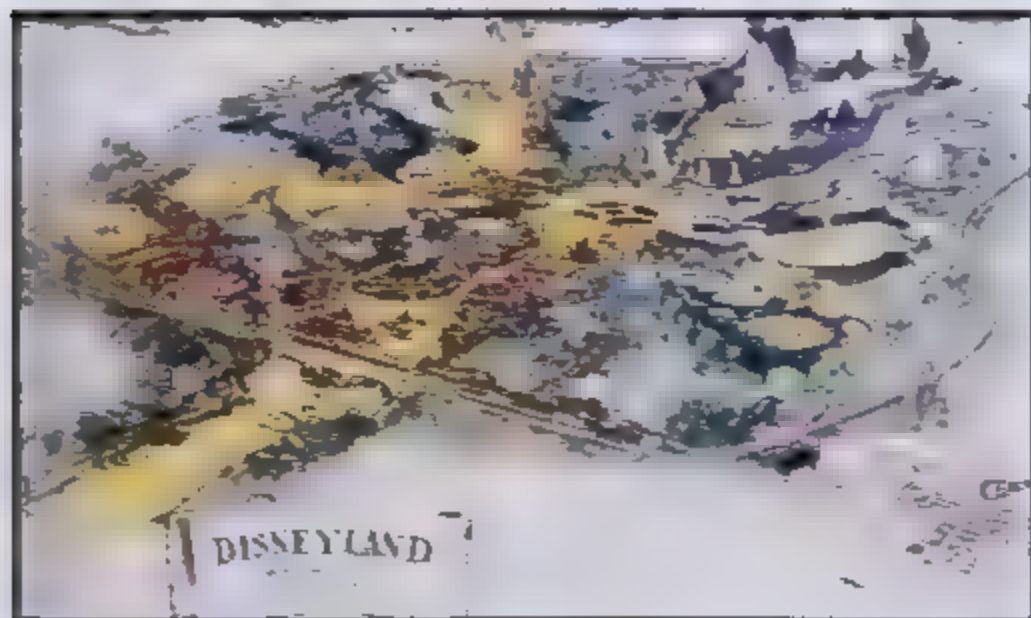
While the Gallery is considered both an attraction and a merchandising unit, its basic function is to provide historical reference for the Park's creation. In that sphere it demonstrates the high accord in which Disney artists and Imagineers are held.

In the mounting of an exhibit, Van Romans and other members of the Imagineering team have thousands of original pieces of creative art from which to draw.

"Our shows always have an overriding story or theme,"

Romans explains. "Most of what goes on display in the Gallery is conceptual art, except when an artist is asked to do an interpretive piece. There are three elements to exhibits... *paintings, renderings, pencil sketches*—everything from a napkin sketch to a full-blown epic painting; *sculptures* of various characters—from Snow White to President Clinton's recently sculpted bust for Hall of Presidents; and *models*—of castles, Main Street, the Matterhorn..."

Whether guests come into the Gallery to simply view and learn, or come with the intention to add to a collection, there's enough variety to satisfy each taste. In addition to substantial art such as Ken Anderson's painting, "Snow White's Scary Adventures with the Wicked Witch," (\$29,000), there are note cards, posters, lithographs, serigraphs, acrylics—all depicting Disneyland scenes and ranging in price from \$12.95 (note cards) to Clem Hall's "Big Thunder Mountain Overall" at \$12,500.



(acrylic on illustration board).

"The Gallery is a synthesis," says Matt Gray, Disneyland Merchandise Manager for Adventureland, Frontierland and New Orleans Square. "It continues the traditions of Disney where every picture has a story. While we try not to commercialize it, it offers an opportunity for a guest to take home a unique memory of Disneyland."

While emphasizing the historical development of the Park, the Gallery does offer something more.

"The Gallery is a microcosm of the impact Disney has had on the culture," says Van Romans. "It is one of the positive additions to pop culture in the past 40 years."

And it is all on view, "above the store" in New Orleans Square.

Meet the Artists of The Disney Gallery

There is a distinct coterie of Disney artists—beginning with the original "Nine Old Men" who worked with Walt Disney on the early animated films and moving on to current times—which has been featured in special events in the Disney Gallery at Disneyland.

Talented artists such as Harper Goff, John Hench, Herbert Ryman, Ken Anderson, Mary Blair, Collin Campbell, Marc Davis, Peter Ellenshaw, Blaine Gibson, and Dorothea Redmond were hand-picked by Walt to contribute to Disneyland, and each played an important role in making Walt's visions reality. Examples of some of their works can be seen at the Gallery.

Periodically, the Gallery hosts events presenting artists and their works. Recent participants include Imagineers Don Carson, Hani El-Masri, Joe Lanzisero, Jim Shull, Nina Rae Vaughn, Phil Mendez, Ken Eloffson,



The Disney Gallery offerings range from original oil paintings to vintage posters to note cards.

Larry Nikolai, Sam McKim, Eric Robison, and Bill Justice, and from the Disney animation world, Frank Thomas, Ollie Johnston, and Eyvind Earle.

Guests enjoy the opportunity to meet the creators of their favorite Disneyland scenes and the artists relish the contact with those who enjoy their works.

For example, last winter, Marcelo Vignali, concept designer for WDI, was at the Gallery to sign reproductions of scenes created for *Roger Rabbit's Car Toon Spin*.

And WDI concept artist Julie Svendsen signed color photo reproductions of her 1982 wall mural design for *Snow White's Scary Adventures*.

Other events included special presentations of Herbert Ryman's New Orleans Square lithographs and Eric

Robison's Thumper and Flower for Easter.

Just this past spring there was an exhibit of Euro Disneyland Paris art featuring five artists and 10 different art pieces. Another program will present specially designed art works by a triad of artists working in various "lands" of the Park. This program will continue through the end of summer.

Future Gallery events under discussion include a Mary Poppins 30th anniversary event with Tony Baxter, and a showing of Indiana Jones attraction concept art featuring Herbert Ryman's first and last Disney concept works.

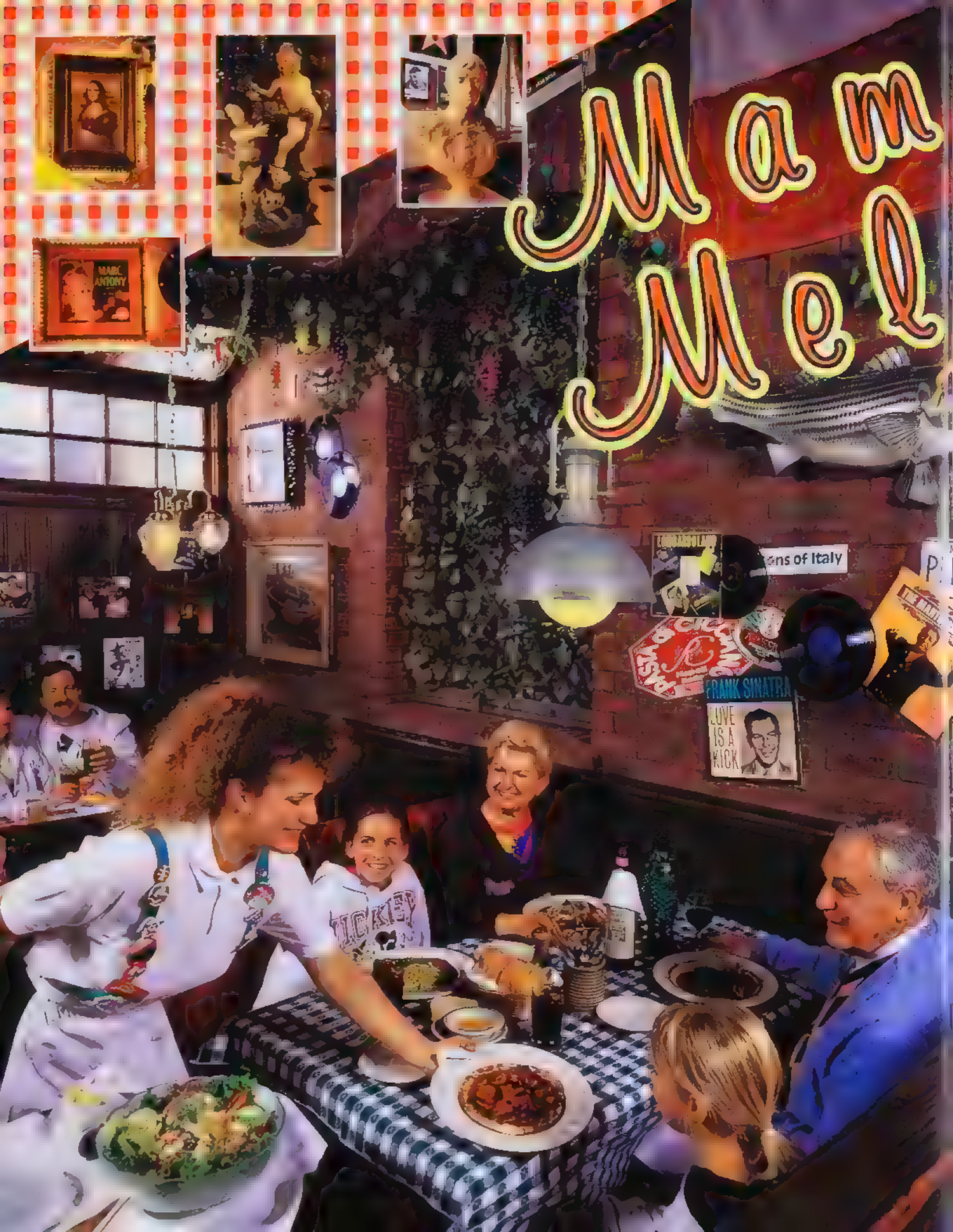
If you'd like information on upcoming Gallery events at Disneyland, please call (714) 999-7531. 🐻



Defending The Pond, by sports sculptor Steve Landis, debuted at The Disney Gallery at Disneyland last spring. The bronze sculpture, weighing in at a hefty 29 lbs., celebrates the 1993 inaugural season of the Mighty Ducks.

Disney Gallery artist and Imagineer John Hench traveled to Tokyo Disneyland to meet his fans in Japan.





Mama Mel



Mama Melrose's

Now That's Italian!

The Best-Kept Secret at the Disney-MGM Studios

By Anne K. Okey

From its earliest years Hollywood has been able to cast its spell around the world. During its "golden age," a young girl in a sleepy Sicilian village caught the dream as she stirred savory sauces and baked crusty bread in her father's cafe.

At 16, she waved *ciao* to her family and sailed toward her dream. Dark hair, olive skin and flashing eyes made her a perfect stand-in for steamy actresses with names like Gina, Sophia and Anna.

Often, while she waited with other extras between scenes, she helped the caterers cook up tantalizing Italian dishes, spiced up with a little California zing.

It wasn't long before the enterprising signorina figured out that her fortune lay not on the screen, but in the kitchen. Soon she had set up her own restaurant on the studio backlot, where Hollywood moguls could get their favorite pastas and pizza anytime the director yelled "Cut!" Her exuberant zest for life reminded them of Melrose Avenue, the eccentric street that runs from Hollywood to Beverly Hills. And

so they dubbed her "Mama Melrose."

This is the story behind the restaurant Executive Chef Reimund Pitz calls "the best-kept secret at the Disney-MGM Studios."

Born and educated in West Germany, Pitz has been a member of

the culinary staff of the Walt Disney World Company since 1979. His duties have taken him from the Village Restaurant at the Village Marketplace, to Disney's Polynesian Resort, to Epcot, to his appointment as Executive Chef in 1988.

Pitz's responsibilities include all operational factors—from menu to decor to staffing—of every food facility within the Studio Theme Park, including past Disney Dining features, The Hollywood Brown Derby, '50s Prime Time Cafe, and Sci-Fi Dine-In.

In developing Mama Melrose's, Pitz worked closely with friend and colleague Wolfgang Puck.

"I spent a lot of time with him developing the menu," says Chef Pitz. "We took concepts of his, plus others. We started with 42 kinds of pizza, 15 to 20 appetizers, and an extensive menu.

"It was too much," he admits. "The average guest didn't want that many choices. We toned it down to a simpler menu of the more popular items."

Among those items are personal-size pizzas topped with choices of pepperoni, ham, sausage, black olives, green peppers and onions. The sumptuous "4-Star Pizza" is a traditional Italian pie—fresh tomato with brie, romano, mozzarella and gorgonzola cheeses.

The most popular selection of Studio guests is "The Mega Deal"—all-you-can-eat pasta with a choice of sauces: tomato-garlic-basil, tomato with meat, primavera-style, or creamy two-cheese.

For more formal dining, there are veal piccata, chicken in marsala sauce, pasta with shrimp and scallops, grilled tenderloin of beef, pasta with vegetables and chicken, and a fresh fish of the day.

Chef Pitz is extremely proud of Mama Melrose's, stating, "The restaurant serves some of the best food on the property—simple, very flavorful. Cooked on the spot."

In addition to using pasta made fresh daily at the Sunrise Restaurant in Epcot '94, Mama Melrose's features flavor-enhancing cooking methods.

"We bake the pizzas directly on stone in a wood-burning oven, the traditional way, right out front where the guests can see," says Chef Pitz. "It adds tremendous flavor."



All-you-can-eat pasta is a favorite of Studio guests



Baking in an authentic brick oven adds tremendous flavor to Mama Melrose's pizza.

"A wood-burning broiler also adds a very distinct flavor to meat, fish, other grilled items.

"This on-stage, or 'European-style' cooking, is not only entertaining for our guests, but educational," Pitz adds.

"They see what a brick oven does, and then taste the results for themselves."

Now that's Italian!

Mama Melrose's Grilled Tenderloin of Beef

with Red Wine Garlic
Sauce and Herb Butter

(Yield: Two Portions)

Components

2 ea., 6-oz filets
2 cups pasta (cooked al
dente) preferably fresh
1 cup wine garlic sauce
Herb butter

Wine Garlic Sauce

Ingredients

2-3 fresh plum tomatoes (chopped)
3 ea., garlic cloves (minced)
1/2 cup red wine
1 cup beef stock or consommé
2 tsp. olive oil
2 tsp. corn starch
Juice of 1/2 small lemon

Method

Whisk together 2 tsp. corn starch with 2
tbsp. of stock (cold). Reserve. Heat olive
oil. Add garlic and tomatoes and sauté
for 5 minutes over medium heat. Add
red wine and remaining stock and
reduce heat by half. Add cornstarch mix-
ture, whisking in as necessary, allowing
to thicken to a medium consistency.
Strain and keep hot (or, sauce may be
chilled and stored covered in refrigera-
tor for up to two days). Whisk in lemon
juice before use.



Executive Chef Reimund Pitz reveals one of the restaurant's most popular recipes.

Herb Butter

Ingredients

1/2 stick sweet butter (softened)
1 tsp. ea., fresh minced parsley,
oregano, thyme, basil (reserve 2 sprigs
basil or thyme) 2 tsp. fresh minced
garlic

Method

Whip butter. Add herbs and garlic and
mix together thoroughly.

Final Preparation

Heat plates (if oven safe) lightly in oven
set at warm. Grill filets to desired done-
ness. Cook pasta till al dente, drain.
Heat herb butter in sauté pan until but-
ter foams. Add hot pasta. Toss or stir
until completely coated.

Presentation

Place 1/2 of pasta at the top of each hot
plate. Pool hot sauce onto bottom half
of plates (opposite pasta). Place filets in
center of plates (supported by pasta).
Garnish with sprig of fresh basil or
thyme.

Photography by Gene Duncan
Walt Disney World Photography



The cheerful staff at
Mama Melrose's
proudly sport an
array of pins. Most of
the pins are from
each Cast Member's
private collection.

Mama Melrose's
Ristorante Italiano is
tucked away in a New
York corner of the
Disney-MGM Studios. It's
worth looking for!



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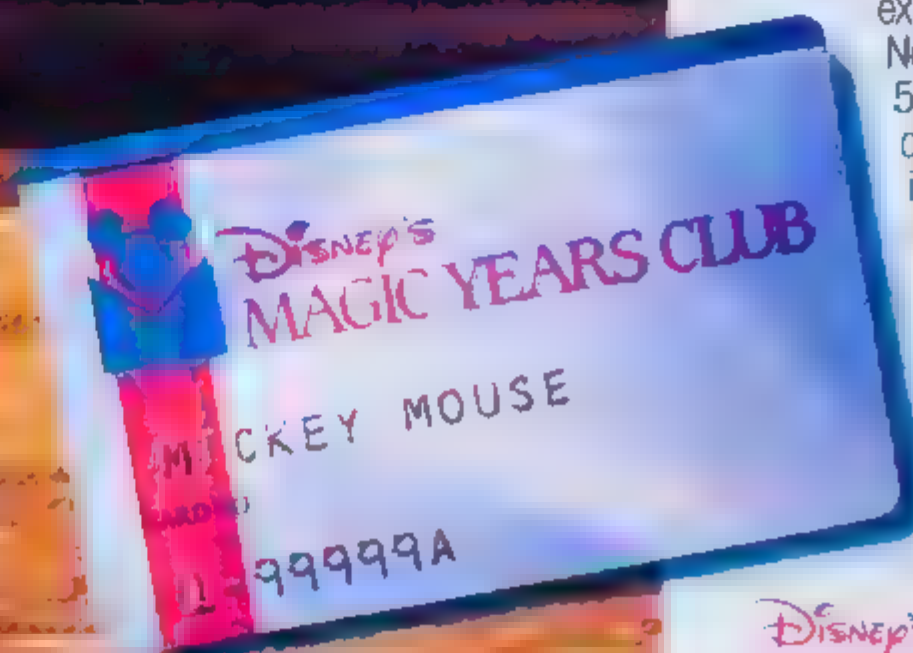
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DISNEY'S ALL-STAR RESORTS ARE A REALLY

BIG

DEAL

By Lori A. Wildrick

Thirty-eight-foot-high shark fins. Sixty-foot-long whistles. A 40-foot-wide marimba. A pair of 36-foot-high cowboy boots. No, you aren't touring the set of "Honey, I Shrunk the Kids." You've arrived at Disney's All-Star Resorts.

The 225-acre Resort is actually comprised of three Resorts: Disney's All-Star Sports Resort, Disney's All-Star Music Resort and an as yet-to-be-named Resort that will break ground in the near future. Combined, the All-Star Sports Resort and All-Star Music Resort will offer 3,840 guest rooms.

Guests of the Resorts enjoy a larger-than-life experience for a less-than-expensive price—from

as low as \$69 per night, which includes motorcoach transportation to the Magic Kingdom, Epcot '94 and the Disney-MGM Studios. Each room offers two double beds with cribs available as needed. Rooms for the physically challenged are also available.

"These hotels give all of our guests an opportunity to experience the complete Disney vacation for a very affordable rate," explains General Manager Don Robinson.

Each All-Star Resort is made up of ten buildings that depict five themes.



Even a kangaroo couldn't slam dunk this hoop!



For example, the buildings at Disney's All-Star Sports Resort play up the sports themes of surfing, basketball, tennis, football and baseball. Disney's All-Star Music Resort uses calypso, jazz, rock 'n' roll, country/western and Broadway tunes for its themes.

Disney's All-Star Sports Resort opened on May 1, 1994, with the unveiling of Surf's Up. The remaining buildings will open in phases throughout the summer. The first buildings in Disney's All-Star Music Resort are scheduled to open in November 1994, and the Resort will be fully operational by March 1995.

So what might you find at Disney's All-Star Sports Resort and All-Star Music Resort? Let's take a tour of the properties and see...

Sports, Anyone?

Catch a wave—and a fish or two—at Surf's Up. Guests are greeted by two



38-foot-high shark fins. On the roof, four 25-foot-high wind surfers beckon water lovers. Stairways are adorned with gigantic surf shacks and seven-foot-wide lifesaver rings.

Try not to foul out at Hoops Hotel, because the two 60-foot-long, 20-foot-high whistles standing in the entryways would make a *lot* of noise. The buildings also feature giant megaphones, enormous backboards and basketballs swishing through hoops. Hoops Hotel opens in June 1994.

Center Court serves up a neat volley of tennis-themed fun. Fifty-foot long tennis racquets (that's a grip size of 124 inches for you tennis buffs), 24-foot tennis balls and 48-foot-tall tennis ball cans are distributed amidst the tennis nets and flags that you'll find throughout the buildings. Center Court serves up its first volley in September 1994.

Hut Hut Hotel (nah, just kidding, it's really the Touchdown Hotel) opens just ahead of football season—July. Two 38-foot-high football helmets beckon gridiron gladiators to enter. Forty-foot-long footballs stand teed up (laces out!) and ready to kick in the stairways.

And coming up to bat in August is Home Run Hotel. Forty-nine-foot-high scoreboards and dugouts are waiting for the boys—and girls—of summer to make their last visit to the Magic Kingdom before school begins.

Stadium Hall is the center of activity for the All-Star Sports Resort.

This is where you'll find guest registration and services; gifts and sundries; and the End Zone Food Court. While the Resorts do not offer room service, they do offer evening pizza delivery—and what else would a sports-loving family want after a long day at play?

If you want to take a dip, there are two adult pools and a kiddie pool, including one that's shaped like a baseball diamond!

In the Mood for Music

Disney's All-Star Music Resort opens with a Calypso beat. At the

Calypso Hotel, 40-foot-wide marimbas, 45-foot-high pairs of maracas and 38-foot-high conga drums greet your arrival—luckily the band members have taken a break! Just remember, no rumba-ing in the hall!

Twelve-foot-wide bass drums await your arrival at the Jazz Inn. These powerful percussion instruments are joined by 41-foot-long trombones, trumpets and saxophones that together would create a jam session of sonic proportions! Guests can "jazz" up the place beginning December 1, 1994.

Rock Inn rolls in the new year with its grand opening on January 1, 1995. Just think of the sound the 38-foot-high jukebox, 40-foot-long guitars and microphones, 26-foot-high amplifiers and speakers could generate if they were plugged in!

Country Fair, the country-western

entrances and "Chorus Line" dancers adorn the stairs and building facades and seven-foot-high top hats crown the parapets.

Melody Hall is jumpin' with activity. Like Stadium Hall, it contains guest registration; gifts and sundries; and Intermission Food Court.

Little mermaids will spend their time at The Calypso Pool, while parents will take note of the quiet pool that's shaped like a piano. 🐬

Rooms may be booked for either Disney's All-Star Sports Resort or Disney's All-Star Music Resort. However, while rooms in specific themed buildings within each resort may be requested, they cannot be guaranteed. For more information, or to make reservations, please call 1-800-W-DISNEY.



According to General Manager Don Robinson, "These hotels are wonderful—and very colorful." Kids may find that this is one of the very best things to do at Walt Disney World!"

themed hotel, kicks up its heels on February 1, 1995. Guests can join the 36-foot-high cowboy boots, and 40-foot-long fiddles and banjos for one BIG line dance!

The Broadway Hotel makes its debut on March 1, 1995. Two 60-foot-high theater marquees and ticket booths announce the hotel. Backstage



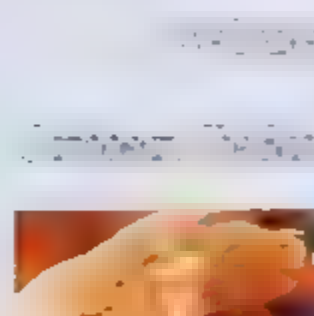
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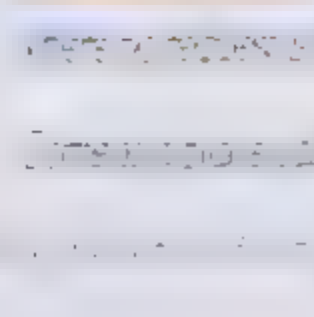
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Carl Barks Remembers

Donald's Biggest Fan

By Jim Fanning

Internationally renowned for his "Donald Duck" comic book stories, Disney Legend Carl Barks is today, at age 93, still producing art spotlighting Donald and his quacky kin. But it was in the Disney Studios' Story Department where "the Duck Man" first hatched funny business for Donald, under the wing of Walt himself.

A self-taught magazine cartoonist in the 1930s, Barks was well aware of the immensely popular Disney cartoons even if he knew little of the man who produced them.

"I admired Disney as the studio that put out the best cartoons," Barks says. "Before I went to work at the Walt Disney Studio, I had no idea what Walt might be like. I didn't know he was a one-man show."

When Barks started submitting gags to the Story Department as a beginning animator in 1935, Walt Disney recognized his potential.

"Walt had seen my idea for a robot barber chair and sent me a bonus for it," Barks recalls.

That robot gag was for "Modern Inventions," the follow-up to Donald's first solo flight, "Don Donald" (1937). If Donald's stardom was to be cemented, it would have to be a smash. Walt assigned Barks as a story artist on the project.

It was at a crucial story meeting for that milestone picture that Barks first encountered the Boss.

"The first time I met Walt was a pleasant experience," remembers Barks. "At that time director Jack King and I made up the total Duck Unit. Walt had come to review our full storyboard layout for 'Modern Inventions.' It was about 80 percent



Carl Barks (center) with his studio managers Kathy Morby and Bill Grundy.

done. He reviewed technical things such as pan shots, backgrounds, and camera work. He decided that the robot should be talking all the time through his speaker system. He also offered a few ideas on what the robot barber chair should say.

"Walt liked the story from begin-

"Rich Find at Inventory Time" is the latest Barks oil painting.



ning to end—especially where Donald enters by putting a coin in an automatic ticket taker and gets it back on a string."

"Modern Inventions" (1937) was the short that launched a thousand quacks, and Walt continued to give the "Donald Duck" cartoons his personal attention.

"Walt was an organized, creative, and methodical businessman," observes Barks. "He never came to the Duck Unit without letting us know well in advance. If he liked the story we had done, he would get right in with us and 'gag' it up. He had an extreme talent at organizing a story. If a story seemed to lack purpose, he would think of some way to tie the gags together to make the story flow. We would rearrange the storyboard as he worked."

Carl himself had the challenge of presenting the Duck storyboards to Disney. "Walt would take about ten minutes before the formal presentation to read the storyboard for the first time to understand what the story was about. The formal presentation was a stop-and-go affair. After opening sequences and gags, Walt would usually come up with an improved way of doing them. Then I would present the second group of gags. So, we would slowly go through the storyboards."

Donald soared to the stratosphere of superstardom and Barks was well aware of exactly who was Donald's biggest fan.

"Walt made it very apparent to the Duck Unit when he liked one of our cartoon shorts. He didn't come around personally and say 'great job'. He sent the paymaster around with bonus checks." 🐤

"Nautilus" Redux



A

larming rumours! In the year 1868, the shipping world was alarmed by rumours of an avenging monster on the loose. A series of strange events befell certain vessels cruising the great South Seas and travel along this nightmare sea lane dwindled to a few bold ships...

Such was the introduction of the legend of Captain Nemo's fantastic submarine *Nautilus* to moviegoers of 1954. Walt Disney's "20,000 Leagues Under the Sea," based upon the science fiction novel by Jules Verne, had become the Studio's first major Hollywood live-action film. Starring Kirk Douglas, James Mason, Peter Lorre and Paul Lukas, the careful blend of drama, fantasy and adventure was vintage Disney wrapped in a lush visual package, courtesy of Disney's talented staff of artists and craftsmen.

In 1952, Walt Disney asked designer Harper Goff to visit the marine laboratory at the California Institute of Technology, for an "underwater" episode for the "True-Life Adventures" film series. Goff went off on an artistic tangent and developed a storyboard based on his memory of a

CAPTAIN NEMO'S FANTASTIC SUBMARINE SURFACES AT EURO DISNEYLAND

By Jeff Kurtti

silent film version of "20,000 Leagues Under the Sea." His sketches so impressed Walt that the filmmaker secured the screen rights to the Jules Verne novel.

Along with John Hench, Emile Kuri and John Meehan, Goff set about creating the visual world of Nemo's submarine. Goff's first creative desire was to create a believable "sea monster."

"The book said that the *Nautilus* was mistaken by observers to be a terrible sea creature," Goff recalled.

His craft had a streamlined body with a dorsal fin, surface plates like the "armored" skin of an alligator, and forward view ports that look like menacing "eyes." The rough-hewn metalwork was meant to show that

the *Nautilus* was constructed hastily and with limited metal-working technology. The addition of an elegant Victorian interior created a distinctive and surprisingly opulent *Nautilus*.

The Nautilus Voyages to Anaheim

In 1955, as the opening of Disneyland drew near, it was suggested to Walt Disney that the leftover sets from "20,000 Leagues Under the Sea" might make an inexpensive and interesting exhibit for the Tomorrowland area of the new Theme Park. With time and funds limited, Walt agreed, and "20,000 Leagues Under the Sea," the attraction, debuted with the Park.

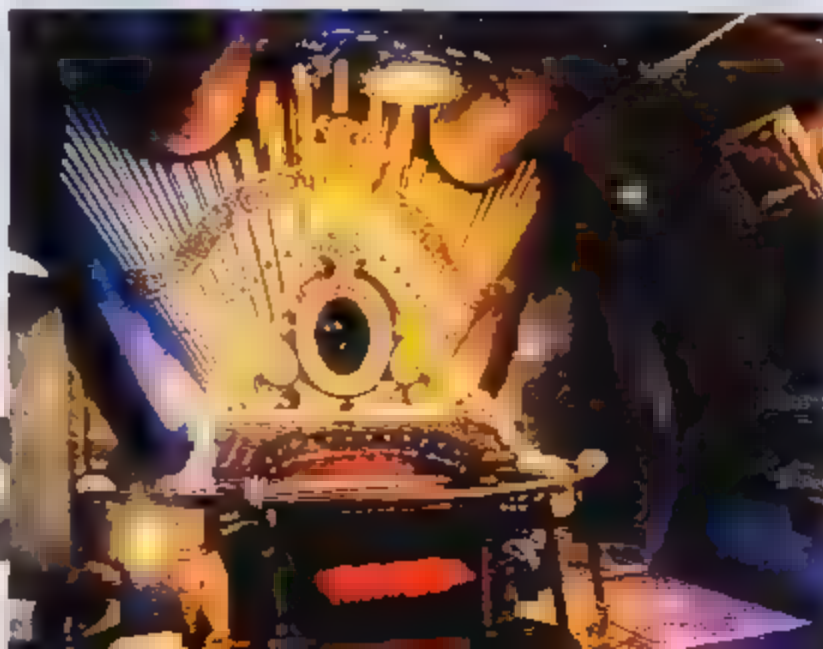
Guests could view the actual giant squid used in the film, the exterior of the *Nautilus*' upper deck, and models and matte paintings used in the production of the film.

Although it was intended to "fill in" until a more appropriate Tomorrowland tenant appeared, "20,000 Leagues Under the Sea" spent 11 years at Disneyland.

Ned Land (Kirk Douglas) picks out a tune on Nemo's opulent pipe organ.



The original organ has now been playing at The Haunted Mansion for 20 years. A replica will grace the Grand Salon in Discoveryland.



20,000 Leagues Under Euro Disneyland

"In going to Europe, we wanted to create a new version of the 'Tomorrowland' that exists in the other Disney Parks," says Tim Delaney, show producer of the new *Les Mystères du Nautilus* attraction at Euro Disneyland, "something that was a little bit more of a tribute to the great visionaries and scientists of Europe."

Guests walking through Discoveryland will come upon the glistening, craggy facade of the new *Discovery Mountain* which houses a thrilling ride through space based upon the Verne novel *From the Earth to the Moon* (more on this attraction in a future issue of *The Disney Magazine*). In front is an immense lagoon, the berth of the full-size, 125-foot *Nautilus*. Adjacent to the lagoon is an ancient lighthouse where guests enter to tour Captain Nemo's marvelous craft.

Inside, a circular staircase descends below the water and through a clammy, plate-metal cofferdam. As guests move downward into the *Nautilus* itself, a disembodied voice welcomes them to the undersea realm of Captain Nemo.

The first room on the *Nautilus* tour is the ballast compartment where the weight of stalls filled with gleaming treasure serves to stabilize the great vessel. The walls are enormous plates of weathered steel, fastened solidly in place by hundreds of individual rivets.

The tour continues from here.

Nemo's Cabin

Captain Nemo's elegant chamber combines Victorian appointments like the ornate daybed and vanity, with the practical tools required of a ship's captain—maps, charts, and sextants.

The ghostly voices of the *Nautilus*' phantom crew can be heard, along with the sounds of their activities on other decks.

The Chart Room

A huge backlit diagram of the Pacific is the visual center of the Chart Room, and a small unknown island—Vulcania, home base of the *Nautilus*—is at the center of this spectacular map.

"We've always been dying to build a full-size *Nautilus* submarine," says show producer Tim Delaney, "since the *Nautilus* is probably one of the greatest science-fiction vehicles ever designed."



The Dive Chamber

A catwalk leads around a surging water tank mounted flush with the floor, the portal where the crew of the *Nautilus* would exit on their way to explore the ocean floor. Rippling underwater light illuminates the intricate, old-fashioned diving suits hung on the wall.

The Grand Salon

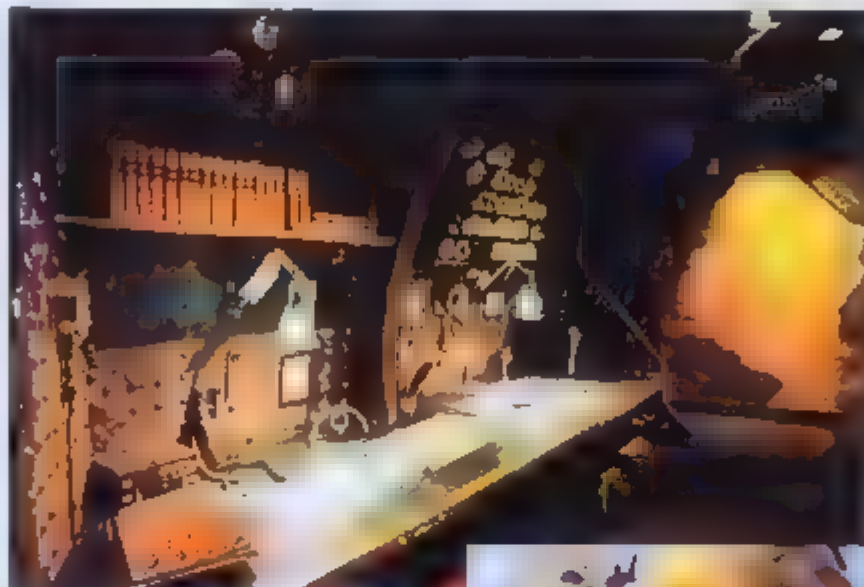
An imposing Victorian parlor is Captain Nemo's sanctuary aboard the *Nautilus*. Rich Persian carpets and Victorian furniture and decorations adorn this room, where even a bubbling fountain and a stately pipe organ reside.

Through an enormous circular observation window guests watch a giant squid actually make an attack on the *Nautilus*!

As shaken guests hasten to leave the *Nautilus* after their close call, they must exit through the engine room. As a result of the conflict, the walking beam engine has been damaged, the room is filling with smoke and steam, and the lights of the reactor indicate

a mounting danger of meltdown!

Many of the secrets of the *Nautilus* remain unexplained after this fanciful tour, but that is part of its timeless appeal. Beginning this summer, Euro Disneyland guests have only to enter that beckoning lighthouse to seek the answers to *Les Mystères du Nautilus* ("the mysteries of the Nautilus").



The captain's chart room reveals an intelligent mind.



WDI Show Producer Tim Delaney with science-fiction writer Ray Bradbury at the Euro Disney opening.

Antique diving suits recall man's first attempts to conquer the sea.



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Walt Disney
HOME VIDEO

Give Kids The World



Fulfilling the Dreams of Terminally Ill Children

By Kerry Smith

The Happiest Place on Earth has competition. Strong competition.

And no one is happier about it than the Cast Members of Walt Disney World.

Give Kids The World Village, a 35-acre resort just a few miles down the road from Walt Disney World, is a magical place. A Grandfather clock named "Father Time" opens his eyes every morning in response to a child's touch. Father Time introduces puppet shows. He talks to children.

"Jolly Hollow," an indoor playland lit by thousands of miniature lights, beckons children into its chambers. A robot talks. A wishing well burps. A tree snores dreamily.

Miracles happen.

Give Kids The World Village is the creation of Give Kids The World (GKTW), an organization dedicated to fulfilling the last wish of children fighting terminal diseases. When asked their fondest desire, 70 percent of these kids want the same thing: to see Mickey Mouse. At the Village that wish comes true.

Children and their families stay free-of-charge in one of 56 two-bedroom, two-bath villas. The usual vacation is for six nights. There is a lake for fishing, woods for exploring, and a play area for pretending.

Gumdrop-lined sidewalks lead to the Gingerbread House where volunteers serve breakfast and lunch on tables made from peppermint sticks.

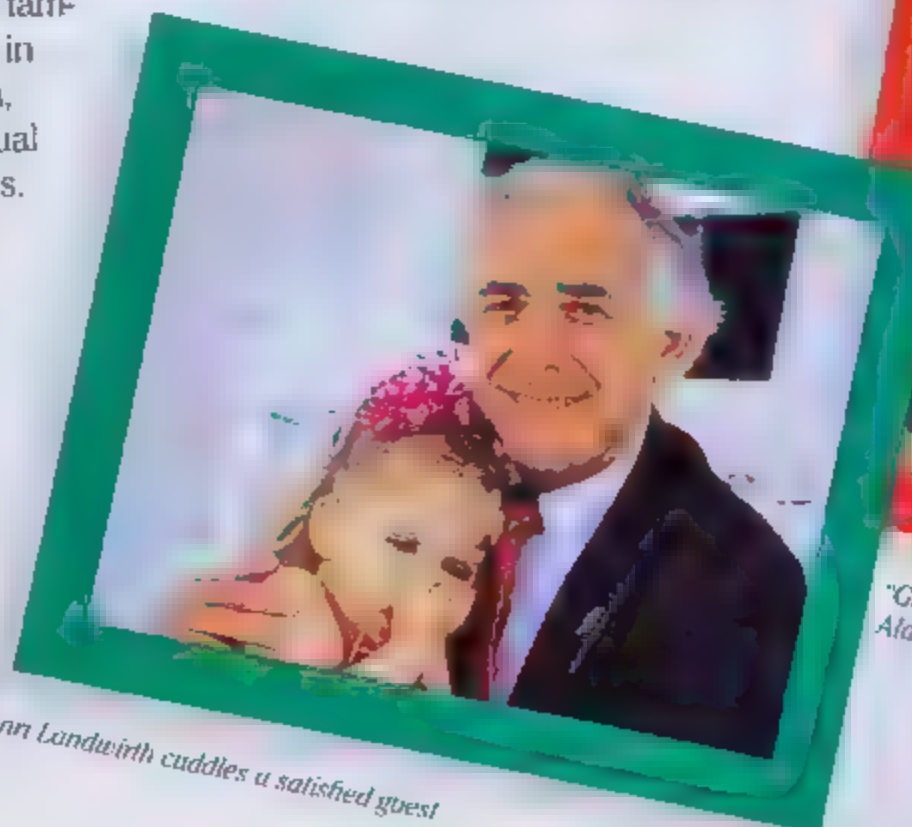


The Gingerbread House is filled with dolls from around the world—gifts from many of the guests who enjoyed their stay, a tradition started by a young Russian girl. It is kid-friendly. When adult-sized chairs arrived, volunteers sawed two inches off the legs to make them less intimidating.

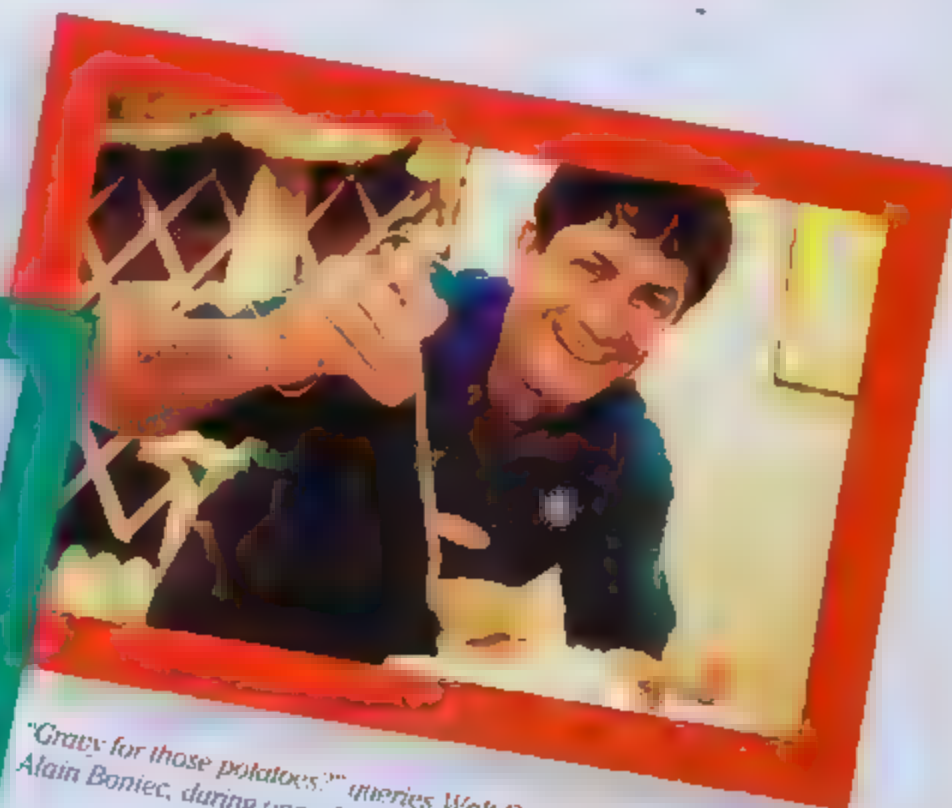
The newest addition—the Castle of Miracles—is a 4,000-square-foot fantasyland. Rusty, a three-foot audio-animated figure, greets guests at the door. Wall lights are held by hands emerging from

cracks in the plaster—white-gloved hands that look suspiciously like Mickey's. The castle hosts live entertainers and sports a beautiful, hand-painted carousel. More than 200 companies donated time and materials to make the castle a reality.

Give Kids The World is the dream of Henri Landwirth, a Belgian who survived the Holocaust but lost both parents to it. Landwirth immigrated to the United States and worked his way up the ladder of success, eventually owning two Holiday Inns near Walt Disney World.



Henri Landwirth cuddles a satisfied guest



"Gravy for those potatoes," queries Walt Disney World photographer Alain Boniec, during one of his volunteer shifts

In 1986, Landwirth received a call asking if he would give a complimentary room to a girl dying of leukemia. He said "Yes!" immediately. Unfortunately, it took five weeks to coordinate the trip and the child died before arriving. Landwirth swore that would never happen again.

He called people. Lots of people. And corporations. He talked to Dick Nunis, Chairman of Walt Disney Attractions, who asked what he could do to help. Landwirth's answer? "Give kids the world."

"So," Nunis says, "that's exactly what we did. And what we'll continue to do, as long as there are children whose last wish is to see Mickey Mouse."

Today, a child can be accommodated with as little as 24 hours notice.

The list of contributors is long, but none do it for recognition. Contributors names appear on a wall behind the check-in desk, but nowhere else. Some donations are impressive.

Walt Disney World gives all children and their families multiple-day Passports to the Theme Parks. Holiday Inn Worldwide provided the initial seed money and continues its financial support. Perkins Family Restaurants underwrites the entire cost of breakfast and dinner, 365 days per year. Budget Rent-a-Car provides each family with free transportation.

Off-duty Cast Members from Walt Disney World also contribute

their time. According to Julie Hobbs, Executive Vice President of GKTW, "Disney Cast Members represent about 20 percent of our volunteer staff. Some work one day a week, some two. Some are here all the time."

Mickey Mouse, one of the regular volunteers, visits the Village twice a week during breakfast. While Mickey greets children, Chip and Dale cavort through the Gingerbread House creating joyful mayhem. Snow White stands by the giant gumdrops and greets children.

Cast Members from all areas of Walt Disney World also participate in an "Adopt-a-Villa" program. While day-to-day cleaning is handled by Kids Village employees, volunteers paint, patch, and refurbish villas four times per year. Each resort at Walt Disney World has its own team and an adopted villa.

In short, GKTW volunteers provide families with a worry-free vacation from start to finish.

Children visit from around the globe. GKTW relies on over 250 wish-granting foundations and organizations from 40 countries. The sponsoring group must secure air transportation

for the family and some include spending money. Once the family is on the ground in Orlando, GKTW takes over. Their policy is "Never Say No."

"You need a lot of little things," says Hobbs, "but we try to do it all."

Families visit the Magic Kingdom, Epcot '94, the Disney-MGM Studios, and Sea World. On their last two days, they are free to discover Orlando where virtually every attraction offers free admission. Some children explore Discovery Island. Others frolic at Wet 'n Wild or Typhoon Lagoon. Others enjoy shuttle launch passes provided by NASA. Most save room for a full-course dinner at King Henry's Feast or Fort Liberty (Orlando area dinner shows).

But most spend some time at home in the Village. The chapel, designed by Disney, allows solitude if the real world creeps in. GKTW schedules support groups in the evenings. On Wednesday, parents get the night off, dining at a local restaurant while Disney volunteers watch the children. Every night, ice cream is served in the handicapped-accessible caboose.

To date, more than 17,000 children have visited the Village. Over 450 volunteers a week are needed to keep the resort going. The Executive Advisory Board includes such well-known names as Walter Cronkite, Dick Nunis, and Art Buchwald. But while the statistics are impressive, they are not important.

Henri Landwirth has a favorite quote by Winston Churchill:

"We make a living by what we get, but we make a life by what we give." 🐭

For more information on Give Kids The World, please write to Give Kids The World, 210 South Bass Road, Kissimmee, FL 34746; or call (407) 239-2308.



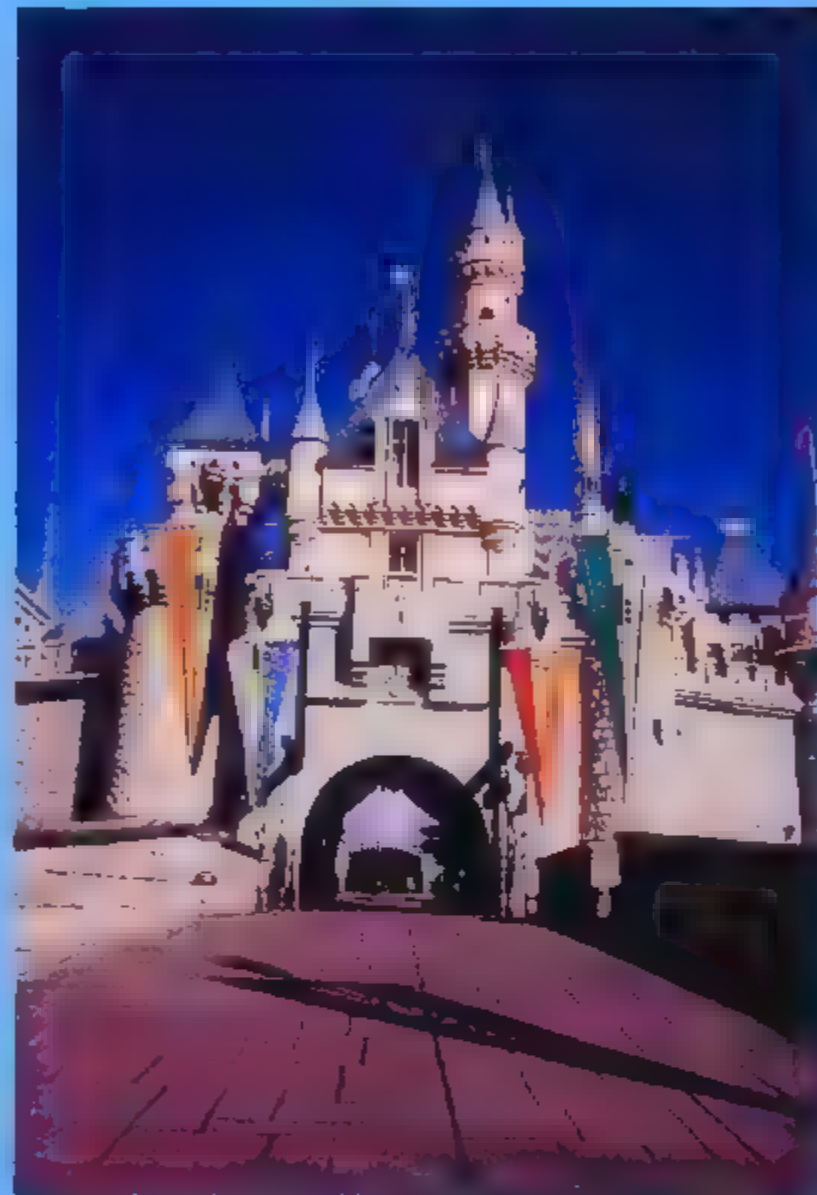
The Magic Castle (top and left) is the latest addition to the Village. Right: Members of the Walt Disney World photography department take a turn in the kitchen.

Where in Disneyland® Park ?



by Scott & Shani Wolf

foreword by Jack Lindquist



Where in Disneyland® Park?

This beautiful 64 page, full-color book showcases the paintings, carvings, sculptures and artifacts that are present throughout Disneyland. Many details of Disneyland are showcased in magnificent close-up pictures, and the back of each page pictorially displays where each detail is located from the Haunted Mansion to the majestic Matterhorn.

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Actual size of book: 8 1/2" x 7 1/4", soft cover

Duck Hunting for Collectibles

DONALD MEMORABILIA SPANS 60 YEARS

By David Lesjak

Who me? Oh, no! I've got a bellyache!" With these immortal words, the newest star in the Disney stable of characters was hatched. The date was June 9, 1934.

The cartoon was the Walt Disney Silly Symphony, "The Wise Little Hen," and the bit player that was to waddle and squawk his way to the top was named Donald Duck.

The Big Break

In "The Wise Little Hen," the mother Hen asks Donald and his pal Peter Pig to help plant and harvest her corn crop. The pair turn down her repeated requests, complaining of tummy-aches. When the Hen asks the two to help her eat corn cakes made from the crop, they both readily agree. Instead of serving

Donald and Peter any goodies, though, the Hen gives the pair a generous dose of castor oil to help rid them of their chronic tummy-aches.

"The Wise Little Hen" was Disney's 45th Silly Symphony cartoon, and only the 17th to be produced in color. It is interesting to note that Donald appeared in a color cartoon before Mickey Mouse, whose first color opus was "The Band Concert" in 1935.

Most Silly Symphony characters made only one screen appearance before being relegated to the history books. Donald, however, went on to a co-starring role in his very next film, "The Orphan's Benefit." This 1934 short had Donald and Mickey entertaining a group of orphans with a vaudeville show.

In 1935 Donald played the antagonist in Mickey's "The Band Concert." This film saw Donald interrupting Mickey's orchestra by playing "Turkey on the Straw" on his fife.

Between 1935 and 1942, Donald co-starred in 26 Mickey Mouse cartoons. The format usually cast Mickey and Donald alongside their friend Goofy.

The 1942 short

"Symphony Hour" was Donald's last appearance in a Mickey cartoon until the release of the 1983 featurette "Mickey's Christmas Carol."

A Star at Last

In 1937 Donald starred in his own cartoon series, becoming only the second Disney character to do so. In "Don Donald," he fell madly in love with a hot-blooded, passionate duck named Donna. After an artistic overhaul, Donna evolved into Daisy Duck. She became the flame that ignited Donald's heart in many later films.

Donald's nephews, Huey, Dewey and Louie, arrived on the scene in the 1938 short, "Donald's Nephews." Along with cars, planes,

"Who Me? Oh, No! I've Got a Bellyache!"

Celluloid and tin windup toy, circa 1935. When wound up, Donald waddles across the floor. Approximately 3 1/4" tall.

robots, bees, bears, ants, ostriches and ghosts, the nephews have since made sure that Donald's temper would flare up at least once every cartoon.

With the outbreak of World War II, Donald strengthened his position as a screen favorite. Donald's temperament reflected the spirit of the times. He was a willing member of the armed forces in several films, with the anti-Nazi film, "Der Fuehrer's Face" becoming the only Duck film to win an Academy Award for Walt. Because of Donald's feisty temper, he was the mascot of choice for many branches of the armed forces, appearing on over 200 military insignias.

In the 1953 cartoon "Working for Peanuts," Donald appeared in the Studio's second three-dimensional cartoon—along with a pair of pesky chipmunks named Chip and Dale. Between 1956 and 1961, Donald starred in a series of educational films—the most widely acclaimed of which was titled "Donald in Mathmagic Land."

The 1961 release of "The Litterbug" marked Donald's last theatrical appearance until "Mickey's Christmas Carol" 22 years later, followed by "The Prince and the Pauper" in 1991.

That Voice!

Clarence "Ducky" Nash was the voice of Donald for 49 years. Nash began animal imitations when he was a boy growing up in Oklahoma. In his teens he moved with his family to California, where he worked for a local milk company driving a pony and cart and performing animal imitations for children.

Walt Disney heard Nash's impersonations on a local radio show just about the time he was thinking of adding a duck to his cast of characters. Nash auditioned at the Studio where Walt hired him on the spot for his yet-to-be-created duck.

Clarence Nash retired in 1971 and died of leukemia on February 20, 1985. He had come out of retirement once—to perform Donald in "Mickey's Christmas Carol."

"I still love doing that voice after all these years," he said at the time. "When they told me they were bringing Donald back I was thrilled."



The first Disney book devoted exclusively to Donald, tells of his adventures when he decides to take Mickey's nephews to the local swimming hole. ©1935, Walt Disney Enterprises, Whitman

During his tenure, Nash had quacked Donald's voice in eight languages, including Japanese, German and Portuguese.

Clarence Nash also supplied Daisy's voice until the 1950s when the Studio started using the voices of women employed in the Ink and Paint Department.

Into Print

No artist has contributed as much to the personality and development of Donald than Carl Barks. Barks began his career at Disney as an in-betweener in 1935. His ability to dream up gags eventually led to his transfer to the Story Department. Barks and storyman Jack Hannah worked together to produce some of the finest

Donald cartoons to hit the screen.

Barks and Hannah drew and inked one of the first Donald Duck comic books. The two reworked an unproduced film script in 1942, each doing 32 of the comic's 64 pages. The outcome was Dell Four Color Comics No. 9,

"Donald Duck Finds Pirate Gold." Barks went on to produce every Donald Duck story (with just a few exceptions) for the Walt Disney's Comics and Stories comic book line. When he retired in 1966, Barks had over 500 stories to his credit.

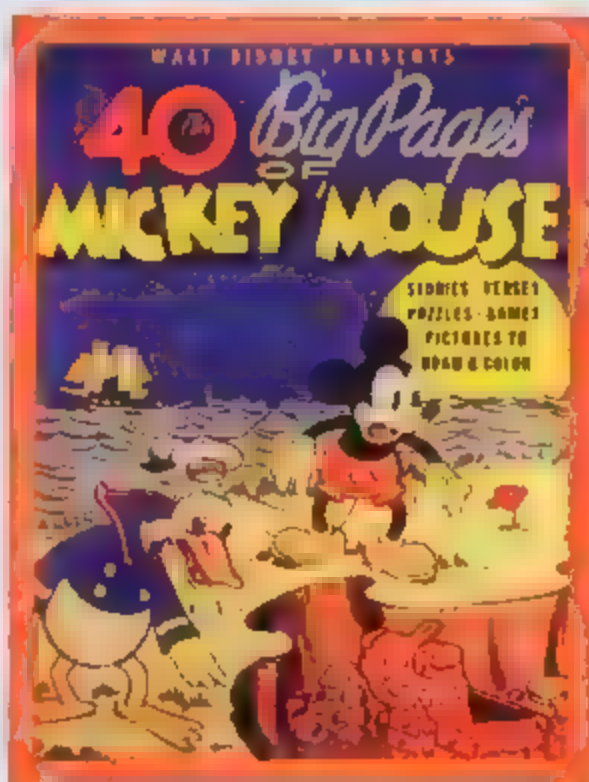
The Evolution

When Donald was first sighted dancing on the deck of his dilapidated scow, he sported a long bill, feathers for hands, knobby knees, spiky tail feathers and pronounced toes on each of his webbed feet. In 1936 Donald's bill was shortened and his feathered hands took on a more humanlike appearance.

Donald Duck books, dolls, bisque figurines and celluloid toys from the mid-30s are some of the most sought after items among duck collectors. Donald's long bill was used for only one year on merchandise, except for bisque and celluloid figurines where it was used until about 1939. Many pieces from this era

show Donald with one eye open and the other eye closed as if it were blinking. The number one item on my want list is the Soreng-Manegold lamp with a long-billed Donald holding onto a lamppost.

A duck named Donald was mentioned in the 1931 David McKay book, *The Adventures of Mickey Mouse*. The third paragraph of the book read, "Mickey has many friends in the old barn...there



This large activity book contains stories, verses, puzzles, games and pictures to draw and color. ©1936, Walt Disney Enterprises



Celluloid toy, circa 1935. As Mickey holds on for dear life, Donald paddles. Approximately 6" long and 2 1/4" tall.

are Henry Horse and Carolyn Cow, and Patricia Pig and Donald Duck." There was a duck illustrated in the book, but there were no similarities to the first Donald pictured on the screen. It is most likely the duck in the book was called Donald because the two words alliterate.

Reference was made to a Donald Duck in an English Dean and Son *Mickey Mouse Annual*, circa 1932. An illustration of this duck also appeared in this book, but it too was unlike the 1934 on-screen Donald.

The real Donald made his book debut in the 1934 David McKay publication *The Wise Little Hen*. This 48-page book contained eight beautiful color illustrations. Donald appeared in well over a dozen storybooks in the years 1934 to 1940. Publishers included David McKay, Whitman, and Grosset and Dunlap.

What a Doll!

Long-billed Donald Duck dolls rate as some of the hardest Disney dolls to find. The fantastic three-dimensional profile of a long-billed Donald doll is hypnotic to a duck collector.

Steiff, Krueger and Knickerbocker marketed several Donald dolls. Steiff produced, by all accounts, only one 5-inch-tall Donald doll, while Krueger manufactured a Donald with a band leader's cap, one with a sailor's cap, and one dressed in traditional Scottish kilt and tam.

Disney bisque figurines were



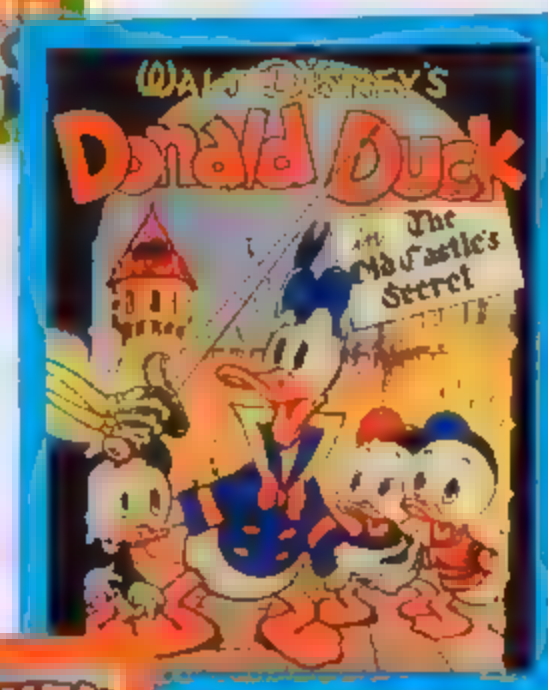
This very large book measures 18" x 13" and contains cut-outs of eight Disney characters © 1937 Walt Disney Enterprises, Whitman.

imported from Japan from 1932 until the outbreak of war in 1941. Over 100 Disney Japanese bisque figurines are known to exist. Approximately 25 feature Donald in a variety of poses—playing musical instruments, driving a scooter, riding a hobby horse, dressed as an admiral, holding a rifle or sword, or just standing with his hands on his hips. The largest bisque Donald measures some 5-3/4 inches tall, while the smallest stands only 1-3/4 inches tall.

Celluloid Disney toys were also imported from

Japan. The more interesting Donald celluloids include a Donald that crawls on his belly when wound, a tape measure, pencil sharpener, nodder, whirligig, Donald and Mickey in a canoe, and a Donald on a trapeze.

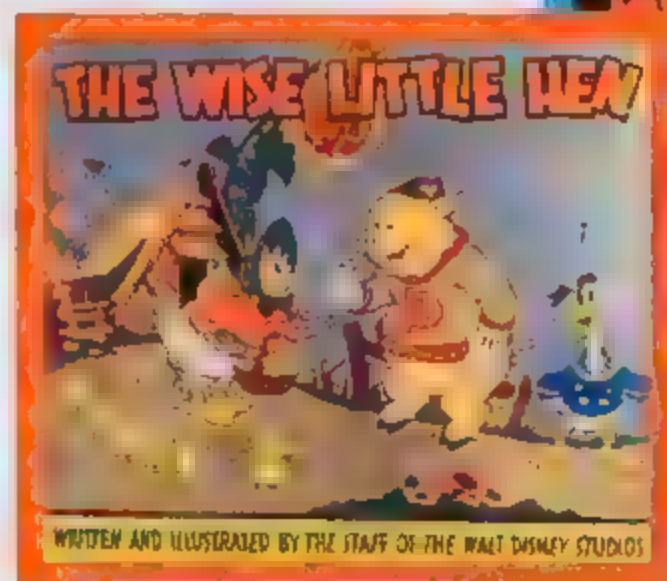
Donald has waddled his way into the hearts of many Disney fans—counting as many adults as children among them. He has played many roles in his lifetime: fireman, policeman, truant officer,



Hardcover book version of four-color comic #189 written and drawn by Carl Barks. ©1948.

service station attendant, mover, alpine hiker, trapper, ghost hunter, hockey player, riveter, and clock cleaner. His webbed feet have left their imprint outside Grauman's (now Mann's) Chinese Theater in Hollywood, and he was once described as "the greatest pest...since chain letters."

As he celebrates 60 years, it seems that despite the passage of time, he's got just as tenacious a hold on his fans now as he did in his first screen appearance back in 1934. 🐥



Donald's first appearance in a book came in this adaptation of the Silly Symphony cartoon where Donald had a role as a bit player. David McKay, ©1934.

Photos from the private collections of the author and Dennis Books



Celluloid and tin windup toy, circa 1935. Pluto takes Donald for a spin. Approximately 9" long and 3 1/2" tall.



*F*rom the time that she first set a pair of black felt ears atop her brown curls and marched onto the set of *The Mickey Mouse Club*, Annette Funicello won the hearts of millions of Americans. As the reigning sweetheart of the classic Beach Party films, a Top-Forty singing idol, the "Skippy Mom" of tv commercials, or an inspiring leader in the fight against multiple sclerosis, she has been a beloved star for nearly four decades. Here, Annette Funicello looks back on a remarkable career, giving us a privileged look behind the scenes at some of the most cherished landmarks of our popular culture.

 HYPERION

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THEMED ADVENTURES



DISNEYLAND PARK

This summer, guests at Disneyland will enjoy two old attractions with two new looks: *Jungle Cruise* and *Storybook Land Canal Boats*.

Guests aboard the *Jungle Cruise* will not only be getting a sneak peek at the "Temple of the Forbidden Eye" as they float by, they will be touring the jungle in re-themed boats. The original boats are now sporting a more rustic look. Amazingly, no two are alike. The look of each boat was determined by the history of its adventurous owner—be it butterfly catcher, artist, or hunter. A tour through a new, two-story boathouse—with an adventuresome history of its own—now starts off the cruise.

Meanwhile, *Storybook Land* welcomes its first new residents since the attraction opened in 1955. *Aladdin* and his city of Agrabah—including the Cave of Wonders—is now part of the "celebrity" tour. Also, *Ariel* and her friends take up residence "above the sea" to show off their new homes to Storybook visitors.

Both Disneyland and the Disney-MGM Studios at Walt Disney World are preparing extravagant new parades featuring the cast of *The Lion King*. The parades will run daily beginning in July.

WALT DISNEY WORLD RESORT—MAGIC KINGDOM

Mickey Mania, a new madcap parade debuting June 1, at the Magic Kingdom, is the ultimate in Mickey Mouse-ing around. More than 100 performers in wacky, Mickey-ized costumes join Mickey's closest friends for a Mickey Mouse celebration of manic proportions.

The Mania parade features Mickey in Music, Mickey in Time, Mickey in Motion, Mickey in Balloons, and the changing images of Mickey through the years.

Among the performing Mickey toys—in giant scale—are punching bags and puppets, bouncing balls and tricycles, clocks, watches and cameras.

Giant four-fingered gloves

dance down the street next to bright yellow shoes with four-foot-high turtle-shaped toes.

The Lion King On Stage, a major new attraction in the Fantasyland Theatre, will debut after the opening of the new animated film. The show features a new kind of hand-manipulated animation that will bring the jungle kingdom to life in a three-dimensional show filled with amazing special effects.

DISNEY-MGM STUDIOS

Take a walk down memory lane as you stroll along the famous **Sunset Boulevard**, set to open this summer at the Disney-MGM Studios. Sunset Boulevard re-creates the glitz and glamour of Hollywood in the 1940s with facades of the old Carthay Circle Theater (where "Snow White and the Seven Dwarfs" debuted in 1937) and the Beverly Wilshire Theater.

The new "land" also features a variety of shops, a Sunset Ranch Market and a 1,500-seat covered amphitheater, "Theater of the Stars," which is reminiscent of the famed Hollywood Bowl.

(Sunset Boulevard is also home to **The Twilight Zone Tower of Terror**, our cover story.)

EPCOT '94

It's time for music and dancing and all that jazz when Epcot's All-American College Show Band and nationally known guest soloists and World Showcase dancers salute the music of Duke Ellington beginning June 10 on the America Gardens Stage. Also, beginning July 1, stop by the American

Adventure rotunda to see the **Smithsonian Institute's** tribute to **Edward Kennedy "Duke" Ellington**, known for his innovation in jazz and the use of the human voice as an instrument.

PLEASURE ISLAND

It's soccer season at Pleasure Island! Catch **World Cup** fever from June 17 through July 2 when Pleasure Island features the Coca-Cola/Pleasure Island International Festival.

Pleasure Island's Rockin' Fourth of July Weekend starts to sizzle on Sunday, July 3, with the Guess Who performing on the West End Stage. Then, on Monday, dance to the Buckinghams and the Turtles amid outrageous fireworks and Independence Day festivities. Regular admission will get you in each night, but a specially priced "twin ticket" will get you in both nights.

DISNEYLAND CONVENTION '94

This year the Disneyland Convention heads east for the second time. Walt Disney World will host the four-day extravaganza September 8-11. Auction items include a Disneyland Tencennial Proclamation signed by Walt, a three-foot-tall bronze Scrooge titled, "This Dolla Saved My Life at Whitehorse" by Carl Barks, and the original "Mickey Mouse Self Portrait" by Charles Boyer. For more information call (407) 560-7232.



Left: Wilderness Lodge at Walt Disney World is ready! That's its "New Faithful" spouting off out front. Above: Mickey's friends join him in "Mania" at the Magic Kingdom.



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Why worry about changing film every time your baby crawls into different light? Kodak Gold ultra 400 film is so versatile it's ready to shoot in daylight or low light, inside or out, in sunshine, shade or clouds. Kodak Gold ultra 400 film—for bright, colorful Kodak moments wherever they happen.

PROJECTIONS



LET'S GO TO THE MOVIES

Are those angels or are they Angels? An eight-year-old boy sees a host of heavenly spirits on the losing major league baseball team's playing field, and suddenly the team is winning. Danny Glover, Christopher Lloyd and Tony Danza team up to re-tell the family film classic **"Angels in the Outfield."**

In **"Renaissance Man,"** Danny DeVito jumps from being fired to being in the line of fire when he accepts a temporary assignment to teach English in the army. But it's his superiors who aren't sure about his head-knocking teaching style.

Julia Roberts and Nick Nolte star in **"I Love Trouble"** as two rival Chicago reporters racing to out-scoop each other for the ultimate front page story.

What is a family, anyway? That's what Michael McCann (Steve Martin) tries to define in **"Twist of Fate,"** a bitter-sweet tale about a man dedicated to raising his adopted daughter—until the child's biological father appears and demands custody.

THE DISNEY CHANNEL

FREE DISNEY CHANNEL!! For five days beginning Thursday, June 9, and continuing through Monday, June 13, The Disney Channel will offer its service free to cable subscribers. So, if you haven't seen what The Disney Channel has to offer, now's the time to take a look!

How did those animators bring **"The Lion King"** to life? Find out in the exclusive world premiere special **"The Making of The Lion King,"** which takes a behind-the-scenes look at Disney's newest animated feature—the first since **"Bambi"** to use only animal characters acting as animals.

Steve Martin discovers the meaning of family



Don't miss the world premiere of an **Adventure in Wonderland** special **"The Sound and the Fury,"** with guest star Marlee Matlin. When the crabby Red Queen orders an afternoon of silence, the March Hare's hearing-impaired cousin, April (Matlin), teaches everyone sign language. But the Red Queen banishes April from Wonderland and nearly turns a deaf ear to her own mistake.

"Disney's Young Musicians Symphony Orchestra" plays an instrumental role in The Disney Channel's plans for August. Talented musicians age 12 or younger, selected from across the country, study and rehearse during a week-long music camp with internationally known musicians and composers who help them improve their skills.

"Jackson Browne: Going Home" will premiere in August. Taped at an intimate concert on a sound stage in Hollywood, the special features Browne performing some of his classic songs as well as music from his latest album, **"I'm Alive."**

"The Whipping Boy," based on the Newbury Award-winning children's novel by Sid Fleischman, and starring George C. Scott, debuts on The Disney Channel in August.

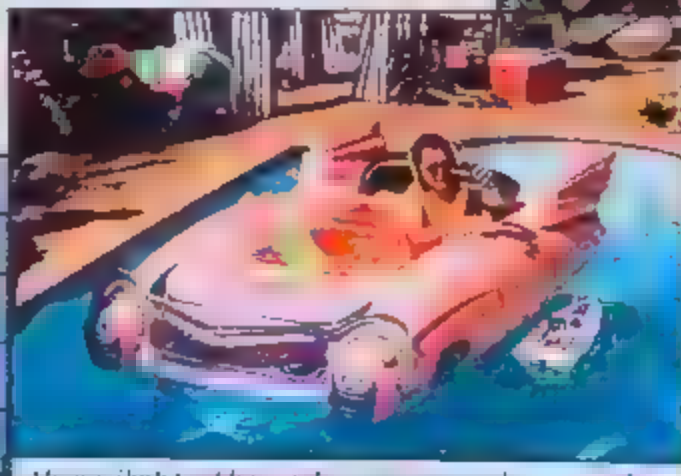
HOME VIDEO

From the four corners of the earth come an exciting assortment of VCR adventures.

The brothers Earp (Kurt Russell, Bill Paxton and Sam Elliott) take on the Clanton and McCaury brothers in the legendary gunfight in



England in the 18th century was no place to be anybody's "Whipping Boy"



Three Pink Cuddies and swimming pools are just the beginning when you've got a "Blank Check."
Right: Julia Roberts and Nick Nolte love mumble.

"Tombstone." Val Kilmer delivers an electrifying portrayal as the deadly and unpredictable Doc Holliday.

Kevin Bacon is an ambitious assistant coach in **"The Air Up There."** The trouble begins when Bacon sets out on a star player safari to draft an extraordinary African basketball player.

The dog sled marathon is 522 of the most grueling miles ever crossed—but it's the only hope of **"Iron Will"** to earn enough money for college.

What could be more difficult than vacationing with a teenager? Gerard Depardieu finds out in **"My Father, the Hero."**

What would an 11-year-old boy do with \$1 million dollars? Preston Walters has no trouble spending his in **"Blank Check."**

It's madcap adventure on the high seas in the outlandish comedy **"Cabin Boy."** When fancy lad Nathaniel Mayweather (Chris Elliott) leaves his rigid boarding school for the privileged life in Hawaii, he accidentally boards the wrong boat and encounters a whole new world.

NETWORK

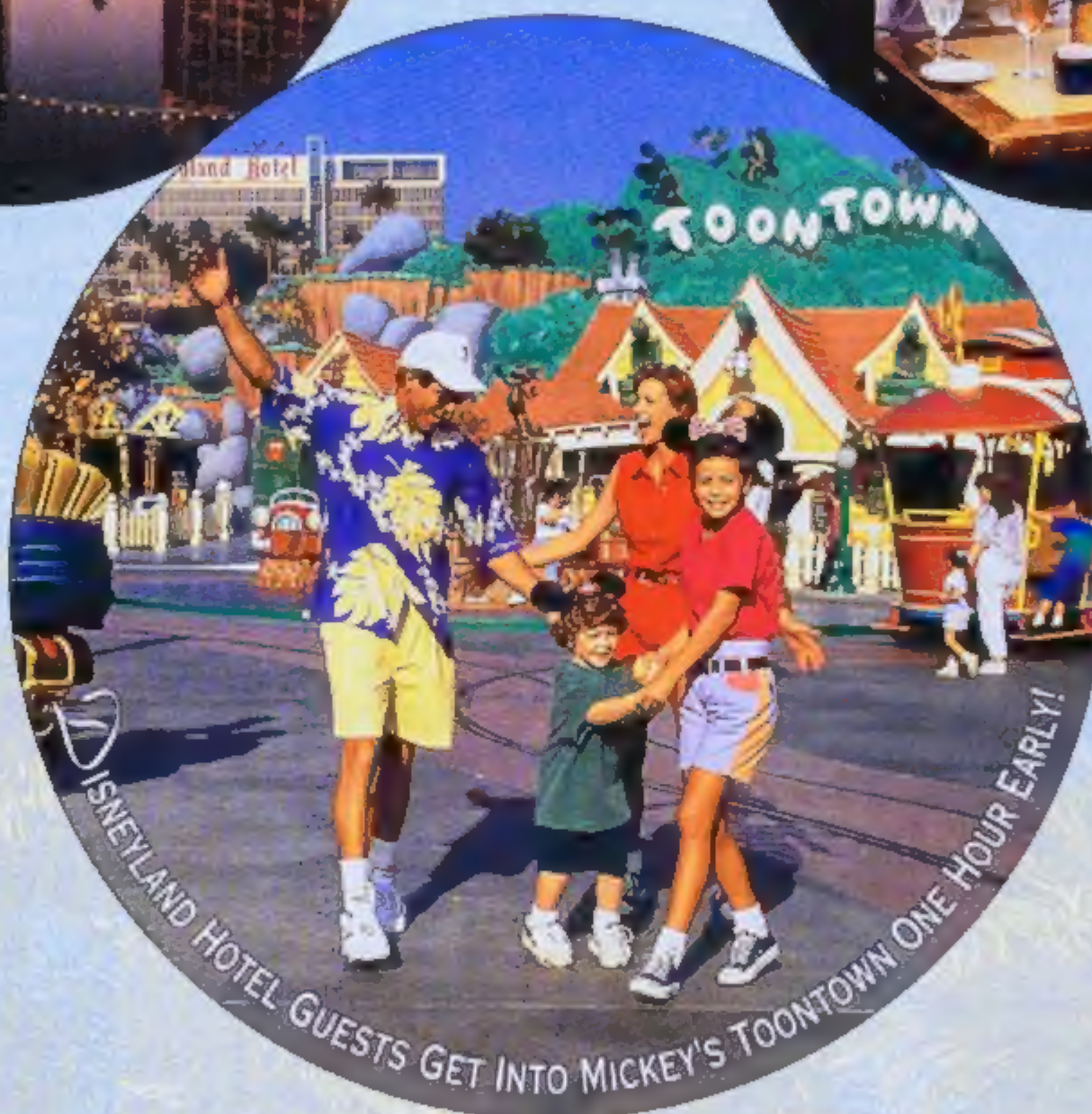
Who's right? Who's wrong? This fall, you make the call! **"Judge and Jury,"** which makes its debut in September, is a hybrid of talk and court shows. It will be moderated by host Howard Handel, a practicing attorney whose radio show **"Handel on the Law"** airs on Los Angeles' KFI-AM. The show will bring together opponents who argue their positions in front of a jury selected from the audience.



What Are The Three Most Important Vacation Considerations?

LOCATION.

LOCATION.



LOCATION!

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Then, make your reservations.

Disneyland Hotel
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MICKY'S MARKET



ON THE BOOKSHELF

"The Lion King" leaps onto bookshelves with a variety of new releases from Disney Press: **Disney's The Lion King Illustrated Classic**, powerfully told and magnificently painted; **Disney's The Lion King**, designed especially for middle-grade readers, in digest-size paperback with eight pages of full-color stills from the film; **Morning at Pride Rock** introduces some of Africa's animals to young readers in vivid paintings accompanied by lyrical text; **The Lion King Mask Book**—12 full-color perforated masks of kids' favorite characters from the film; and **Disney's The Lion King Pop-Up**, which highlights key scenes.

All Eyes on the Pond introduces children to pond creatures—as seen from their perspective. The animals include dragonflies, ducks, spiders, turtles, ants, frogs, snails, bats, crawdads and swallows.

Eloquent words and beautiful artwork enhance **Gilly Martin the Fox**, a Scottish folktale about a shape-changing fox who helps a prince find his princess.

If you grew up with the Mouseketeers you'll want to get your copy of **A Dream Is A Wish Your Heart Makes: My Story** by Annette Funicello, just out from Hyperion.

And anyone who wants to be considered a Disney expert will have to check out Hyperion's **The Ultimate Disney Trivia Book, 2**, the sequel to the wildly popular first edition by Trivia King Kevin Neary and Disney Archivist Dave Smith.

RECORDINGS

"The Lion King" roars onto tape and CDs this summer with **"The Lion King"** original motion picture soundtrack, a sing-along, a read-along and a play-along.

The original cast recording of **"Beauty and the Beast: A New Musical"** features 18 songs, including six new musical numbers created especially for the production.

Brian Setzer hasn't gone astray, but he's no longer a Stray Cat. Now, with 16 musicians backing him, Setzer has released **"The Brian Setzer Orchestra,"** a compilation that combines rock 'n' roll with big band swing.

"Freedom," the newest release by Yothu Yindi offers a groundbreaking blend of contemporary rock and aboriginal music.

Look for **"My First Sing-Along"** premiering in three editions narrated by Mickey Mouse: **"Lullaby Songs"** and **"Nursery Rhyme Songs"** each feature three songs and chunky board book; **"Activity Songs"** includes five get-up-and-go kid's favorites and chunky book.

THE DISNEY STORE

It's a jungle at The Disney Store! That's because plush versions of Simba and his friends will be arriving this summer.

These plush animals offer interesting new features such as electronic sound chips, extra fabric pieces that attach with Velcro, translucent plastic eyes, and Disney-exclusive fabric and construction that make them more huggable than ever!

Squeeze adult Simba's muzzle and he'll let out a roar! Timon comes with a detachable fabric bug. Squeeze Pumbaa's waist and he'll open his mouth to reveal two plush bug "snacks" hidden under his tongue!

DISNEY ART EDITIONS

Celebrate Donald Duck's 60th anniversary with three delightful images that showcase the world's favorite foul-tempered fowl.

"Donald Through the Years," a

"Donald's Conscience" walks into limited edition.



limited-edition pan-seriel, showcases six distinct phases in Donald's illustrious career. Limited to 5,000 pieces.

"Donald's Conscience," a new hand-painted limited-edition taken from the 1938 cartoon short "Donald's Better Self," depicts Donald's split personality. Limited to 500 pieces.

"Rich Find at Inventory Time" is a limited-edition serigraph that celebrates the distinctive style of legendary Disney comic book illustrator Carl Barks.

COLLECTIBLES

The Walt Disney Collectors Society kicks off its second year with an all-new membership gift sculpture, the enchantingly mysterious Cheshire Cat from the 1951 animated classic "Alice in Wonderland." For information on joining the Society, call (800) 242-7696.

THE DISNEY CREDIT CARD

The Disney Store Credit Card is now **The Disney Credit Card!** Use it at Walt Disney World Resort, Disneyland Resort, the Disney Store, the Disney Catalog and much more! No annual fee! For more information, call (800) 222-1262.

The Cheshire Cat is grinning for members of the Disney Collectors Society. These three "br'ers" are now a limited edition.



Brian Setzer strays into a 16-piece orchestra.



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